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ABSTRACT

These guidelines discuss general concerns of second language instruction and problems related to the teaching of specific languages. Included are materials for use with average and superior students. The modern language program is discussed in terms of objectives, scope, and sequence. French, Spanish, German, and Russian sections cover the scope of a four year sequence, cultural education, and source materials. A section on general principles considers the nature, philosophy, and methodology of language learning, as well as the language teacher and department chairman. Other sections deal with audiovisual aids and the evaluation of tests and textbooks. A source directory and guideline evaluation sheet are also included. (AF)

ED041495

# MODERN LANGUAGE GUIDELINES
for
SECONDARY SCHOOLS

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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1966

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Director of High Schools and Academies

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CLASSICAL AND MODERN FOREIGN LANGUAGES

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South Euclid, Ohio

Mr. William J. Ternansky
Cathedral Latin School
Cleveland, Ohio

Mr. Branko A. Yirka
St. Joseph High School
Cleveland, Ohio

CURRICULUM COMMITTEE, 1966

CHAIRMAN: Sister Judith, C.S.J.
Nazareth Academy, Parma Heights, Ohio

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Regina High School
South Euclid, Ohio

Sister Mary Roy, S.N.D.
Elyria District Catholic H.S.
Elyria, Ohio

Mr. William J. Ternansky
Cathedral Latin School
Cleveland, Ohio

Mr. Branko A. Yirka
St. Joseph High School
Cleveland, Ohio

Mr. Joseph Bongorno, Ph. D., CURRICULUM CONSULTANT

Sister Ellen Therese, C.S.A., CURRICULUM COORDINATOR

Mr. Timothy Abraham, EDITOR

PREFACE

Rather than cast a rigid mold which no teacher dare break, these GUIDELINES, prepared by committee members of the Diocesan Classical-Modern Language Teachers' Association, are intended to serve or guide modern language teachers and modern language departments as they determine their own teaching goals and methodology for their respective classes or schools.

Methods, and even scope, are determined not by a single factor but by a variety of factors. Some teachers find one method more productive of results than another. Some can produce best results by a combination of methods. The same may be said of textbooks, though a good teacher can adapt his methods to the needs of his pupils regardless of the text he uses. The varying abilities and interests of students will be a potent factor in determining the scope of the language course. This outline contains material for the average learner in addition to enrichment activities for the superior student.

INQUIRY SHEET FOR LANGUAGE TEACHER'S EVALUATION OF THESE GUIDELINES

The Curriculum Committee is aware that language represents a continuous growth process. Even as these GUIDELINES go to print, changes are evolving in the significance and content of language, and in methodology. Hence the Committee hopes that these GUIDELINES, far from wasting away in a stuffed filing cabinet, will serve the dedicated and creative language teacher to develop and implement a language course which will meet the needs of the students in his own class.

An inquiry sheet is included herein so that teachers may evaluate the GUIDELINES in order to continue to assist teachers and language departments in their efforts to update the modern language programs in their own schools and in schools throughout the entire diocese. Teachers are urged to send their evaluations, comments, questions, and suggestions to the Curriculum Coordinator, 5103 Superior Avenue, Cleveland, Ohio, 44103. Your remarks will be appreciated and submitted to the curriculum committee's summer workshop for further study.

Date __________

INQUIRY SHEET

Please evaluate each of the following areas which are treated in the GUIDELINES. Comment on scope and culture in terms of the modern foreign language which you are currently teaching. Two inquiry sheets are included for those who are teaching more than one modern language and for those who may wish to follow up their comments at a future time.

1. Nature of Language Learning: Provides helpful background for a better understanding of the audio-lingual approach to language study.

   _____ Very good   _____ Good   _____ Fair   _____ Inadequate

2. Philosophy: Recognizes and justifies the role of modern foreign language study in the education of the student.

   _____ Very good   _____ Good   _____ Fair   _____ Inadequate

3. Methodology: Adheres to the concepts of the nature of language learning and to the basic philosophy which are delineated in these GUIDELINES.

   _____ Very good   _____ Good   _____ Fair   _____ Inadequate

4. The Department Chairman: Treats realistically the role of the department chairman in the organization and administration of the modern language program.

   _____ Very good   _____ Good   _____ Fair   _____ Inadequate

5. The Modern Language Teacher: Offers a practical sketch of the well qualified language teacher.

   _____ Very good   _____ Good   _____ Fair   _____ Inadequate

6. Objectives: Are practical and within the reach of the modern foreign language program as it exists today.

   _____ Very good   _____ Good   _____ Fair   _____ Inadequate

7. Sequence: Offers a feasible and justified sequence for the study of one or more languages at the high school level.

   _____ Very good   _____ Good   _____ Fair   _____ Inadequate

8. Multi-media: Presents a comprehensive description of the numerous audio-lingual-visual media available for use in a modern language program.

   _____ Very good   _____ Good   _____ Fair   _____ Inadequate

9. Evaluation: Includes a representative sampling of good testing procedures for specific types of lessons.

____ Very good ____ Good ____ Fair ____ Inadequate

10. Scope in general: Provides a functional guide which can be adapted to various modern textbook series.

____ Very good ____ Good ____ Fair ____ Inadequate

11. Scope for the first year: Is practical and helpful.

____ Very good ____ Good ____ Fair ____ Inadequate

12. Scope for the second year: Is practical and helpful.

____ Very good ____ Good ____ Fair ____ Inadequate

13. Scope for the third year: Is practical and helpful.

____ Very good ____ Good ____ Fair ____ Inadeauate

14. Scope for the fourth year: Is practical and helpful.

____ Very good ____ Good ____ Fair ____ Inadequate

15. Cultural content: Offers a functional guide for the integration of culture in the language program.

____ Very good ____ Good ____ Fair ____ Inadequate

16. Resource Materials: Offers a handy and practical reference and not just a needless repetition of information already available to teachers.

____ Very good ____ Good ____ Fair ____ Inadequate

17. Professional Materials and Aids: Offers a handy and practical reference and not just a needless repetition of information already available to teachers.

____ Very good ____ Good ____ Fair ____ Inadequate

* * * * * * * * * * *

Which language are you teaching at present?

____ French ____ German ____ Latin ____ Russian ____ Spanish

Which text are you using this year?

____

Please feel free to include any additional comments on a separate sheet. Thank you.

Chapter I

General Principles

A. THE NATURE OF LANGUAGE LEARNING

Language is a system of arbitrary vocal symbols by which members of a given culture communicate with each other. Although listening, speaking, reading, and writing are all involved, *the essence of language is speech.* Since language is basically a set of speaking habits, learning a language is largely a matter of habit formation produced through repetition and overlearning to the point of automatic behavior. Once speaking habits have developed sufficiently, writing which represents a derived and secondary reduction of the spoken word may be introduced.

It must be understood, however, that language learning is not merely a process of rote learning or repetition of words and sentences. The ability to understand and to manipulate words and sentences, even in children, implies some awareness of the lexical and syntactic contribution of component words to the total meaning of the pattern. Even though second-language learning requires overlearning of the basic structural patterns of the language, this verbal activity must be accompanied by an understanding of the changes in meaning which accompany pattern manipulation.

Finally, the four language skills coupled with a developing understanding and capacity to manipulate words and sentences will be coordinated or "orchestrated into the symphony" which is the *language experience.* But the symphony comes at a later stage, after perfection of single notes, chords, simple melodies, etc. Just as a music student learns musical patterns, learns to appreciate symphonies, which are complexes of musical patterns when he *listens* to a symphony or *reads* symphonic music, learns himself to *speak* the musical language, and even further to compose or *write* music; so too the student of a modern foreign language should perfect his language skills to become a master of the target language.

B. THE PHILOSOPHY OF MODERN LANGUAGE STUDY

> Learning a foreign language is an educational experience. By acquiring even a limited skill, which may or may not be retained, the individual finds himself personally breaking the barriers of a single speech and a single culture, experiencing another culture first-hand in the symbols through which it expresses its realities.[1]

Basic to an understanding of modern language study is an appreciation of the significance of a liberal education and the place of language study in the perspective of such an education. Whether or not the language learner will have occasion to employ the skill he is learning in actual communication with persons of another culture, the experience of that culture through its language and ideally through its literature will be a source of personal enrichment.

The concept of a liberal education is paramount to an understanding of modern language study, but the socio-political implications of second language learning must not be minimized. In the socio-political sphere, intelligent communication is essential to any efforts towards world peace and economic well-being. Knowledge of language is essential to the achievement of world solidarity, for it is the indispensable means of communication -- of entering into and participating in another's community.

Technological advances in methods of communication and transportation have occasioned frequent contacts of people of differing cultures. In view of such progress, the goals of foreign language teaching must necessarily be expanded beyond the traditional concepts of the acquisition of reading and writing skills, and even of comprehension and speech, to a penetration into the culture of the people whose language is being studied.

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[1] William Riley Parker, *The National Interest and Foreign Languages* (Department of State Publication 7324; U.S. Governmemt Printing Office, 1932), p. 139.

These expanded goals of foreign language teaching should develop in the student a positive attitude toward speakers of other languages. They should help him to understand better the nature, multiplicity, dignity and importance of other cultures. Moreover, a developing awareness of differences among cultures should foster in the student a more enlightened perspective and an appreciation of his own American culture.[1]

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[1] Robert Lado, *Language Teaching* (New York: McGraw-Hill, Inc., 1964), p. 8.

C. METHODOLOGY

If technological changes have altered the understanding of goals, advances in linguistic science, as well as the invention and mass production of recording and viewing equipment, have altered contemporary methodology. It is imperative that language instruction adapt to the learner as well as to the needs of society. "The language teacher cannot ignore the results of linguistics, the psychology of human learning, the age and education of the pupils, or the personality and capacity of the individual student."[1] Furthermore, he must recognize the need for an audio-lingual approach in language teaching.

Since language is mainly speech, the greater amount of time in the first level should be spent in listening and speaking. Activities of this period include dialogue learning, dialogue adaptation, structure drills, and practice of dialogues and skills. The student should memorize basic conversational sentences as accurately as possible. These give him models which aid further learning. Dr. Lado contends that "conversational dialogues are preferable to poetry or formal prose because conversations show a greater range of the basic constructions of the language in matter-of-fact context."[2] Structures are taught through the dialogues followed by oral drills, or "pattern practices." Thus grammar is learned by analogy rather than by analysis.

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[1] *Ibid.*, p. 8.
[2] *Ibid.*, p. 51.

In this phase the teacher's role as a model for imitation is crucial. Recordings of native speakers are desirable to reinforce learning and to accustom the student to various voices. The use of a language laboratory will facilitate language learning in so far as it provides the student with an opportunity to overlearn what he has begun to assimilate in the classroom. The language laboratory, however, is not a substitute for the teacher.

Only a minimum of vocabulary should be introduced in the early weeks. Its purpose is primarily to aid in learning the sound system and the structures.

Reading and writing should be introduced only after the student has learned the sound system. In the beginning stages the student reads and writes only what he has already learned to speak. As the student progresses, reading and writing receive more stress.

D. THE DEPARTMENT CHAIRMAN

The chairman or coordinator of the Language Department holds the key to the effectiveness of the GUIDELINES. He has the duty to reorient the school administration, the teachers, and the parents as to the purposes, methods, materials, and expected outcomes of the program.

Together with the department members, he must establish a practical progressive syllabus, or update the existing one. While supervising the teachers' adherence to the prescribed program through classroom visitations and conferences, he should, nevertheless, encourage creativity.

Staff meetings should be held at least once a month to share ideas and experiences, to evaluate existing materials and methods, and to discuss problems. Enthusiastic leadership on the part of the chairman will stimulate fruitful discussion.

In the hiring of personnel, the principal should consult the chairman. In selecting language teachers, both must consider the needs of the new audio-lingual programs. Therefore, they should evaluate prospective teachers in terms of audio-lingual proficiency, knowledge of the foreign culture, and methodology.

In scheduling classes the chairman should confer with the principal to insure proper distribution of students and teachers. Special consideration must be given to the beginning classes which require the greatest methodological proficiency, as well as near-native accent.

The chairman, to an increasingly important degree, is responsible for the professional enrichment of his language staff. He must be aware of the opportunities available through national and state agencies, as well as local in-service training programs. He should also consider the possibilities at his own command which include: (1) arranging for his teachers to observe experts in language teaching in his own and other schools; (2) making available in the department library the latest professional publications on language teaching; (3) encouraging the reading of these publications and a sharing of ideas; and (4) recommending and facilitating attendance at regional and national conferences.

The chairman must be well informed of current trends and changes in testing procedures. He should be familiar with organizations and agencies such as Educational Testing Service.

In schools of large enrollment, the coordinator may be assisted by divisional chairmen representing the various languages taught. In every case, the chairman, whether divisional or general, should be personable, enthusiastic, and thoroughly convinced of the importance of language teaching.

E. THE MODERN LANGUAGE TEACHER

The teacher of modern foreign languages must be qualified in addition to being certified. The qualified teacher should possess language competency, cultural background, and techniques specific to the teaching of the target language.

Language competency includes the four skills: understanding, speaking, reading, and writing. Mere knowledge about a language is inadequate; the teacher must be thoroughly at home in the target language. He must be a model of imitation to his students, fluent not only in the free use of significant sounds, syntactical construction, and general vocabulary, but also in many of the details of pronunciation and idiomatic expression of acceptable native speech and writing. Competency in reading and writing should parallel that in understanding and speaking. In order to understand the particular problems that will arise in the target language, the teacher should have a proficient knowledge of the linguistic structure of English.

There is an intimate relationship between the language to be taught and its culture. Traditions, beliefs, and values which are expressed by language are culturally established. Therefore, the teacher should have a knowledge of the history, geography, mode of living, and the achievements of the people.

The language teacher must be familiar with current trends; with techniques of testing aptitude, achievement and proficiency; and with statistical data of these testing programs. He must strive to perfect his competency by reading pertinent books and

journals, by attending conferences, professional and cultural meetings, and by making his membership in professional societies meaningful. He should further his study by attending courses or by participating in workshops and institutes.

NOTE: Individual language teachers will find a reliable guage to their own professional competency through comparison with the standards proposed by the Modern Language Association and endorsed by eighteen professional language organizations.

QUALIFICATIONS FOR SECONDARY-SCHOOL TEACHERS OF MODERN FOREIGN LANGUAGES

(PREPARED BY THE MODERN LANGUAGE ASSOCIATION OF AMERICA)

1. AURAL UNDERSTANDING

Minimal--The ability to get the sense of what an educated native says when he is enunciating carefully and speaking simply on a general subject.

Good--The ability to understand conversation at average tempo, lectures, and news broadcasts.

Superior--The ability to follow closely and with ease all types of standard speech, such as rapid or group conversation, plays, and movies.

Test--These abilities can be tested by dictations, by the *Listening Comprehension Tests* of the College Entrance Examination Board--thus far developed for French, German, and Spanish--or by similar tests for these and other languages, with an extension in range and difficulty for the superior level.

2. SPEAKING

Minimal--The ability to talk on prepared topics (*e.g.*, for classroom situations) without obvious faltering, and to use the common expressions needed for getting around in the foreign country, speaking with a pronunciation readily understandable to a native.

Good--The ability to talk with a native without making glaring mistakes, and with a command of vocabulary and syntax sufficient to express one's thoughts in sustained conversation. This implies speech at normal speed with good pronunciation and intonation.

Superior--The ability to approximate native speech in vocabulary, intonation, and pronunciation (*e.g.*, the ability to exchange ideas and to be at ease in social situations).

Test--For the present, this ability has to be tested by interview or by a recorded set of questions with a blank disc or tape for recording answers.

3. READING

Minimal--The ability to grasp directly (*e.g.* without translating) the meaning of simple, non-technical prose, except for an occasional word.

Good--The ability to read with immediate comprehension prose and verse of average difficulty and mature content.

Superior--The ability to read, almost as easily as in English, material of considerable difficulty, such as essays and literary criticism.

Test--These abilities can be tested by a graded series of timed reading passages, with comprehension questions and multiple-choice or free-response answers.

4. WRITING

Minimal--The ability to write correctly sentences or paragraphs such as would be developed orally for classroom situations, and the ability to write a short simple letter.

Good--The ability to write a simple "free composition" with clarity and correctness in vocabulary, idiom, and syntax.

Superior--The ability to write on a variety of subjects with idiomatic naturalness, ease of expression, and some feeling for the style of the language.

Test--These abilities can be tested by multiple-choice syntax items, dictations, translation of English sentences or paragraphs, and a controlled letter or free composition.

5. LANGUAGE ANALYSIS

Minimal--A working command of the sound patterns and grammar patterns of the foreign language, and a knowledge of its main differences from English.

Good--A basic knowledge of the historical development and present characteristics of the language, and an awareness of the difference between the language as spoken and as written.

Superior--Ability to apply knowledge of descriptive, comparative, and historical linguistics to the language-teaching situation.

Test--Such information and insight can be tested for levels 1 and 2 by multiple-choice and free-response items on pronunciation, intonation patterns, and syntax; for levels 2 and 3, items on philology and descriptive linguistics.

6. CULTURE

Minimal--An awareness of language as an essential element among the learned and shared experiences that combine to form a particular culture, and a rudimentary knowledge of the geography, history, literature, art, social customs, and contemporary civilization of the foreign people.

Good--Firsthand knowledge of some literary masterpieces, an understanding of the principal ways in which the foreign culture resembles and differs from our own, and possession of an organized body of information on the foreign people and their civilization.

Superior--An enlightened understanding of the foreign people and their culture, achieved through personal contact, preferably by travel and residence abroad; through study of systematic descriptions of the foreign culture; and through study of literature and the arts.

Test--Such information and insight can be tested by multiple-choice literary and cultural acquaintance tests for levels 1 and 2; for level 3, written comments on passages of prose or poetry that discuss or reveal significant aspects of the foreign culture.

7. PROFESSIONAL PREPARATION

Minimal--Some knowledge of effective methods and techniques of language teaching.

Good--The ability to apply knowledge of methods and techniques to the teaching situation (*e.g.*, audio-visual techniques) and to relate one's teaching of the language to other areas of the curriculum.

Superior--A mastery of recognized teaching methods, and ability to experiment with and evaluate new methods and techniques.

Text--Such knowledge and ability can be tested by multiple-choice answers to questions on pedagogy and language-teaching methods, plus written comment on language-teaching situations.

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November 1955, Vol. 39, No. 214

Chapter II

The Modern Foreign Language Program

A. OBJECTIVES

Learning a foreign language will always have an element of unfinished business about it, since by nature, language involves the acquisition and internalization of a set of language skills and a progressive experience in the knowledge and understanding of a foreign nation. Both of these areas are capable of almost constant refining and enlarging.

Within the area of the secondary school experience, presupposing a possible four-year program or a minimal sequence of three years in any given language, a student is expected to achieve these general goals:

1. *Skill objectives*--a progressive control of the fundamental language skills to the point of:
    - a. Understanding a native speaker at average tempo, on topics of general interest, both in conversation and in a sustained presentation such as a lecture, radio program, or film.
    - b. Speaking idiomatically and correctly at normal speed on general topics with a native, and summarizing or answering questions on the content of conversations or sustained presentations.
    - c. Reading and comprehending without translation material of average difficulty and comprehending more difficult works with the aid of a glossary or dictionary.
    - d. Writing correctly, as directed, what can be understood and spoken, as well as composing freely letters and informal essays on topics of general interest without glaring mistakes.
2. *Non-skill objectives*--the progressive acquisition of a body of knowledge which will make possible:
    - a. An understanding of the history, geography, culture,

literature, and art of the nation whose language is being studied as well as its unique contributions to world culture and civilization.

b. A positive attitude toward speakers of other languages and a growing insight into American culture and the English language produced by contact with the traditions and values of a foreign culture and the phonology, morphology and syntax of its language.

c. An insight into the basic unities found within the multiplicity of world cultures, and a willingness to employ acquired language skills not only for personal enrichment, but to better serve America's national well-being and to strengthen attitudes of peace and understanding among the nations and peoples of the world.

B. STATEMENT OF SCOPE

In formulating the outline of course content, the committee presumes a minimal three-year sequence taught by an audio-lingual method. Teachers using a traditional textbook will have to make the necessary adaptations.

Because of the variety of textbooks it is feasible to give here only a general outline which will indicate the material to be mastered; it is assumed that other forms will be introduced as incidental learnings without detailed analysis of grammatical structure. Mastery of the content means verbal control. Complete verbal control of second-year grammar is not expected until reinforcement can occur in third-year work.

To guide the teacher, especially the beginner, the content is outlined for a school year rather than for a level. It is expected, therefore, that the use of a particular textbook or set of materials may extend over more than one year. The audio-lingual approach necessarily requires a slower progression in the early stages.

C. SEQUENCE

Authorities in the field of modern language instruction are increasingly insistent that the sequence of language study be extended beyond the traditional two years now offered in many secondary schools. Dr. William Riley Parker in *The National Interest and Foreign Languages* urges "four or five years of sound study."[1] James B. Conant in *The American High School Today* indicates that school boards "should be ready to offer a third and fourth year of a foreign language, no matter how few students enroll."[2]

A two-year sequence should be considered essentially inadequate; a three-to-four sequence, minimal; and a six-to-ten-year sequence, ideal. Within the secondary school system itself, a student should be permitted a two-year sequence only if he has already completed at least one year of study in another foreign language and will continue that study to a projected three-to-four-year sequence. Ordinarily, students should not be permitted to begin the study of two modern foreign languages simultaneously. Because the modern and the classical languages represent two distinct disciplines and approaches, however, it is possible for a student to start one modern and one classical language.

If a language sequence extends from the elementary school to the secondary school level, provision must be made for continuity in learning. The problem of articulation can be met by considering the length of time required for language learning in terms of *levels*, rather than in terms of "years" or courses. The time required for the completion of Level I would depend upon the age and capacity of the learner, and the number of teacher-student contact hours provided for in the individual school curriculum. Realizing the need for a FLES program in the Cleveland diocesan school system, the Committee recommends the following steps to effective articulation:

---

[1] William Riley Parker, *The National Interest and Foreign Languages* (Third edition), Department of State Publication 7324, U.S. Government Printing Office, 1962, p. 145

[2] James B. Conant, *The American High School Today* (New York: McGraw-Hill, Inc., 1959), p. 69.

1. Conferences between FLES instructors and secondary school instructors of the foreign language in order to coordinate course materials.
2. A testing program that would identify those incoming students ready for advanced courses.
3. The development in the secondary school program of a system of tracks, whereby students who have pursued Level I before entering high school would be properly placed.

COURSE CONTENT FOR THE FOUR-YEAR PROGRAM

Class Time	Audio-Lingual Experience	Reading Experience	Writing Experience	Knowledge of Structure	Knowledge of Culture	Literary Studies
5 full periods weekly Level I	4-6 weeks or longer (depending upon class and language taught) entirely audio-lingual or a-l-visual. Dialogs for imitation and memorization. Structure drills. Oral narratives. Electro-mechanical aids to reinforce and evaluate. Recombined dialogs.	At end of pre-reading period; visual access to the materials already mastered orally. Sentence completion exercises. Toward end of second semester access to simple student periodicals in the FL.	Copying known material at home; dictation of prepared, assigned materials. Transformation, replacement or expansion of simple pattern practice drills.	Teacher begins to label, etc.	Cultural island; authentic situations and language. Narratives are of cultural significance. Simple folk songs, proverbs, poems. Outside cultural readings and current events in English in pre-reading stage.	
5 full periods weekly Level II	Overlearning of dialogs and continued use of drills. Drills based on basic sentences memorized. Questions based on all reading selections.	Reading aloud in imitation of the teacher or a recorded model. Homework reading for comprehension without translation. All readings discussed first in class. Glosses in the FL. Access to student periodicals in the FL.	Imitation of native models using simple paraphrase techniques. Some directed composition. Cue questions.	Teacher continues to label and summarize grammatical patterns after the drills are mastered.	More cultural significance sought in narratives and supplementary reading. Some poetry for memorization.	Selections if included in basic text

Class Time	Audio-Lingual Experience	Reading Experience	Writing Experience	Knowledge of Structure	Knowledge of Culture	Literary Studies
5 full periods weekly Level III	More use of basic sentences to develop drills. Discussions of readings, cultural items, pictures, films, etc. Emphasis on intensive rather than extensive learning. Recordings with varied voices.	FL dictionary.	Continued dictation and paraphrase "Directed" compositions. Resumes and summaries. Written pattern drills. Letter writing.	Students should "understand" the grammatical patterns used. All important areas of structural variations met.	More cultural significance sought. Access to adult periodicals in the FL.	More emphasis on literary merit.
5 full periods weekly Level IV	Oral reports (see Reading column). Some discussion of style, literary merit.	A play, biography, fables, letters, newspapers, etc. Some outside reading with oral and/or written reports.	Written reports (see Reading column. Notebooks on area studies.	All important areas of structural variations met and mastered.	Emphasis on cultural significance (see Reading column).	Something of real literary merit. Poems memorized.

Chapter III
French

SECTION I: SCOPE FOR FRENCH I

French I begins with about six weeks of intensive work on the active and interdependent skills of listening and speaking. Reading and writing skills should grow directly out of the listening-speaking experiences.

In spelling out a time allotment for the four basic skills, Nelson Brooks offers the following suggestion:

Listening	50 per cent
Speaking	30 per cent
Reading	15 per cent
Writing	5 per cent

In general, home assignments are geared to language activities which students can engage in without compounding errors or manufacturing language. Using the first class day to explain in English the aims, the objectives, and the methods of the audio-lingual approach to language learning is a wise teacher investment.

A. AUDIO-LINGUAL SKILLS

1. Listening

The beginner needs to hear much more in the target language than he is expected to reproduce orally. High quality models for imitation are needed, including a variety of native speakers.

Ordinarily listening materials are presented at normal speed. Special problems may be isolated for slower word or phrase practice. Once mastered, these should be reinserted into context at normal speed.

Listening experiences are frequently joined to speaking activities but they need not be. Beginning students can engage in all of these predominantly listening activities:

a. Reinforcement of basic dialogs by tape or record

b. Pattern drills presented by the teacher or taped

c. All new materials introduced orally by the teacher: dialogs, structure drills, vocabulary development, cultural materials, songs

d. Pronunciation exercises

e. Following a series of directions requiring only an action response

f. Responding to oral materials by a "yes-no" or single-word answer

g. Selecting by letter or number the best answer from multiple-choice answers to oral questions

h. Selecting the best of several possible rejoinders to a given statement or question

i. Songs or short poems

j. Tapes or records which now accompany several of the language magazines written for students

k. Teacher monologs on some facet of French culture or current topic of interest given at the beginning of class

Meanings for many of these listening activities can be supplied by equivalencies, situational context, gesture, visual aids, dramatization, paraphrasing in the foreign language, synonyms, or as a last resort, by a word of English.

2. Speaking

Speech flows directly from listening. It begins with the simplest form, repetition of a model utterance, and moves gradually into responses involving structure changes, replacements, and completions.

Much classroom speech in beginning French is choral in nature, starting with the entire class, then breaking down into smaller group responses, and finally to the individual response.

Intonation patterns, stress, liaison, and the linking of final consonants with initial vowels are all first learned functionally. Later they are reinforced by the presentation of simple rules.

In general, the beginning student should seldom be asked to say what he has not first heard. Longer sentences are best handled by starting with the end of the sentence and working backwards to the beginning. The following are suggested speaking activities for French I:

a. Memorizing dialogs or basic text materials

b. Pattern drills of all types

c. Answering questions based on dialogs, pictures, maps, reading materials, or materials presented orally by the teacher

d. Singing and praying

e. Oral reading practice

f. Poems and proverbs

g. Exhange of social amenities in the classroom

h. Describing orally, while actually demonstrating, a series of related actions, e.g., writing a letter

i. Asking questions of the teacher or another student

j. Brief monologs of a personal nature pertaining to the student's family, home, school life, etc.

3. Conversation

Conversation experiences most appropriate for beginners should have built-in controls to forestall the manufacture of language. Such activities might include:

a. Question-answer exchanges

b. Supplying appropriate rejoinders for a given situation

c. Word games involving classified vocabulary and patterned responses

d. Chain-drill questions and answers

e. Conversation based on directions given by the teacher

f. Inserting a change of vocabulary items into a dialog already memorized

g. Dramatizations

h. Role playing based on situations found in the basic text of the lesson

i. Composing and presenting original dialogs

Allowing each student to choose a name in French, either the equivalent of his real name or a new one, will add atmosphere to the classroom situation and prevent the intrusion of English sounds in conversational activities.

4. Related Problems

Vocabulary growth, pronunciation, and the use of English are all problems related to the development of the audio-lingual skills. They are treated individually below:

a. Vocabulary

First-year French students are expected to work within an area of about 500 words of active vocabulary. This is learned in context and includes a high ratio of the so-called function words of the language. At this early stage a purposeful sacrifice of vocabulary is made in favor of structure mastery.

Among the items which one should expect to find in the beginning language course are the following:

1) High frequency words and expressions needed for polite exchanges, introductions and acknowledgments

2) Words needed for asking directions, telling time, and commenting on the weather

3) Numbers, days of the week, months, and seasons

4) Common idioms with avoir and faire

5) Nouns identifying objects pertaining to the classroom, family, home, food and clothing

b. Pronunciation

French pronunciation involves the mastery of thirty-seven sounds. There are no real "English equivalents."

In the beginning, those sounds which differ most from the English, *e.g.*, the nasal vowels and the French *r* and *u*, will need special emphasis. Simple non-technical directions for tongue and lip positions should be provided.

Special emphasis should be given to the following points:

1) Open syllabication and vowel dominance

2) Energetic articulation of consonants

3) An even stress, with slightly greater stress on the last syllable, or the second last syllable when a word ends in an unpronounced e

4) Falling and rising intonation patterns which differ from English

In the early part of the year, some time should be systematically devoted to pronunciation exercises which concentrate on one particular phoneme or group of phonemes. Minimal pairs or contrast drills are excellent for sharpening auditory discrimination.

Tapes or records make good reinforcement aids, particularly because recorded voices remain constant and vibrant. They also afford the variety of models needed by the pupil as he tries to acquire the sound system of the target language.

In general, correction of wrong pronunciation should be prompt, but not so prompt as to interrupt a student in the middle of a given utterance. Pronunciation problems should be handled as they arise, regardless of the actual learning at hand. Within the area of first-year vocabulary and structure, an accurate pronunciation and moderately correct intonation should be attained.

c. Use of English

English should never be an accepted means of communication between students in the class or between the teacher and the class. It may legitimately be used, however, in all of the following instances:

1) To identify an area of meaning when other means of doing so prove insufficient

2) To give directions

3) To give equivalencies

4) To summarize some complicated structure item

5) To enable the student to do outside readings of a cultural nature during the audio-lingual phase when other types of assignments are unable to be utilized

6) To convey meaning in "translation" types of pattern drills which center on some structure point in the French which differs in a marked way from English structure

B. READING AND WRITING SKILLS

1. Reading

a. Initial procedures for teaching reading:
At this point, reading activities are guided and controlled by the teacher, intensive in nature, and limited in scope. Reading is aimed at comprehension without translation.

The purposeful delay of reading materials for a period of about six weeks initially allows the ear to guide the eye. This is especially necessary in French where there is such a poor correspondence between sound and spelling. The following procedure is recommended for early reading practice:

1) An oral review of the materials to be read without their visual representation

2) One or more model readings done by the teacher with students following visually

3) One or more readings with pauses for choral imitation

4) Teacher and students read the text together without pauses

5) Individual students read

b. Criteria for selecting and using reading materials:
Materials practiced in class in this way may be assigned for multiple rereadings at home without too much danger of mispronunciations being multiplied. As the year progresses, the time lapse between hearing and seeing is gradually lessened. The amount of oral class drill needed to insure fluency and good pronunciation also drops.

Throughout the year, specialized reading drills designed to associate various written symbols with a specific phoneme of the French language can be utilized. Examples for these drills are best drawn from words or phrases already known audio-lingually.

Apart from supplementary materials, which can be introduced in the second semester, the student is not expected to read printed materials with which he is not already acquainted. Supplementary reading materials in the foreign language should possess the following characteristics:

1) Be simpler in language content than the text reading materials

2) Be geared psychologically and artistically to the age level of the group

3) Be authentic in content

4) Be of a sufficient variety to fit individual needs and tastes

5) Be well illustrated

Student periodicals, adaptations of literary works, simple folk stories, informational reading of a cultural or current nature, even foreign-language comic books, might be included. Giving extra credit for outside reading helps to stimulate and retain interest.

2. Writing

Copying familiar materials and frequent short dictations on prepared materials aids in establishing sound-letter correspondences. In copying materials, the student should learn to look at the sentence, say it aloud, write it down, and then check it against the text.

Beginning students are expected to write from dictation only what they have learned to say and read. Dictation procedures might include:

a. A first reading of the entire passage at normal speed

b. A breakdown into smaller breath groups with choral repetition before writing each phrase

c. A reading in full for silent correction at normal speed

d. Immediate correction, either at the board or by means of an overhead projection with a brief teacher explanation of "trouble spots"

e. All punctuation marks should be given in French

At times, lines for dictation may be drawn from pattern drills assigned for oral study at home. Some written exercises requiring the student to make minimal structure changes in given materials are desirable on this level.

3. Related Learnings

The teaching of syllabification, punctuation and accent marks continues during the entire first year. French names should always be used to identify both punctuation and orthographic signs.

a. Syllabification:

1) A single consonant between vowels always belongs to the following syllable

2) Two cononants, the second of which is l or r, except rl or lr, both belong to the following syllable

3) Other combinations of consonants representing two or more sounds are divided

b. Punctuation marks:

1) . le point

2) , la virgule

3) ; le point-virgule

4) ? le point d'interrogation

5) ! le point d'exclamation

6) : les deux points

7) << >> les guillemets, m. (used to denote quoted materials and titles)
8) ... les points de suspension

9) ( ) les parenthèses, f. (used at the end of a sentence to denote secondary importance)

10) -- le tiret (commonly denotes a change of speaker)

11) /‾ _7 les crochets, m.

12) { l'accolate, f.

13) * l'astérisque, m.

c. Orthographic signs:

1) é accent aigu

2) è accent grave

3) ê accent circonflexe

4) ë le trema

5) ¸ la cedille (only under c)

6) ' l'apostrophe

7) - le trait d'union

d. Capitalization

Rules for capitalization in French are the same as those for English with the following exceptions. In French, capitals are omitted in all of the following instances:

1) Days of the week

2) Months of the year

3) First person singular personal pronoun

4) Proper adjectives

5) Names of languages

C. STRUCTURE

The outline below spells out in some detail the amount of language structure a teacher should strive to handle in the beginning year of language study. It is in no way intended to indicate the order which will be followed. Normally, teachers will follow the structure, content, and order incorporated in the text at hand. For this reason, various additions or deletions in content may occur. This should not disturb anyone following an integrated textbook series.

1. Article

KINDS AND USES:
a. Definite articles
b. Indefinite articles
c. Partitive construction
d. Contractions with a and de
e. Elision before vowels and silent h

OMISSION:

a. After negative constructions
b. Before plural adjectives that precede nouns
c. After adverbs of quantity

2. Nouns

   a. Gender and number
   b. Formation of regular plurals
   c. Irregular plurals as they occur
   d. With de to express relation and possession

3. Pronouns

   a. Personal subject pronouns
   b. Direct and indirect object pronoun forms and placement
   c. Relative pronouns qui and que
   d. Ce and on

4. Adjectives

   a. Agreement and position
   b. Formation of regular feminines
   c. Irregular feminines as they occur
   d. Formation of regular plurals
   e. Irregular plurals with -s, -x, -eau
   f. Possessive adjectives
   g. Cardinal and ordinal numerals

5. Adverbs

   a. Placement
   b. Comparison of regular adverbs

6. Verb structures

   a. Infinitives
   b. Present indicative of the three regular conjugations
   c. Present tense of irregular verbs avoir, être, aller, faire, and others as found in the basic text
   d. Functional use of any verb found in the basic learning materials or needed for classroom routines
   e. Immediate future (aller plus infinitive)
   f. Imperative
   g. Past indefinite (passé composé) with avoir and être
   h. Past participles, agreement of past participle with verbs conjugated with être
   i. Common idioms with avoir and faire
   j. Il y a, voilà, voici
   k. Negative and interrogative verb structures with the present and past indefinite

7. Other common structures

   a. Interrogation by intonation, the addition of n'est-ce pas, by prefixing est-ce que, and by inversion
   b. Negation by ne...pas, ne...plus, ne...jamais, ne...rien

c. Elision of e in single syllable words before a vowel or silent h
d. Questions introduced by combien de, comment, où, pourquoi, quel

Under ordinary circumstances, a teacher using the audio-lingual approach in French will teach fewer language structures and less vocabulary in both the first and second year than was ordinarily attempted with other methods. This gap is closed by level three and becomes less and less significant in view of trends toward enforced longer sequences of language study.

SECTION II: SCOPE FOR FRENCH II

The first several weeks of the French II course will need to be devoted to reviewing the audio-lingual skills developed in French I, as well as to reviewing the vocabulary and structure items already learned. Some new materials should be interspersed so that students have a sense of moving forward.

Emphasis on skill development shifts. The audio-lingual skills still dominate, but reading is given considerably more time. The time devoted to writing increases proportionately. Nelson Brooks suggests the following time allotment for language skills during the second year:

Listening	30 per cent
Speaking	20 per cent
Reading	40 per cent
Writing	10 per cent

A gradual freeing from controls established in French I takes place. New language structures form a large part of second-year study, but no attempt is made to complete all structure items.

A. AUDIO-LINGUAL SKILLS

1. Listening

Listening comprehension should move gradually from the sentence level to the paragraph level with the student being asked to give back the major ideas heard.

New materials are modeled fewer times. Presentation remains at normal colloquial speed. Vocabulary found in listening comprehension exercises should invite full attention, yet not be so difficult as to be discouraging.

Pattern drills, dialogs, and/or the basic reading text still form the bulk of listening materials. These continue to be supplemented by recorded songs, poems, and student periodical materials.

2. Speaking

Most speaking activities of French I continue with oral drills jumping from single structure changes to multiple structure changes. Completion type drills grow in length. Answers to questions are expected to be longer, freer, and of greater variety.

a. Types of speaking activities which assume greater importance at this level are:

   1) Answering questions based on reading materials

   2) Memorization of poetry or short monologues for class presentation

   3) Longer sequences of directed conversation

   4) Individual oral responses to pattern practice drills prepared as home assignments

   5) Free descriptions of pictures, charts, cartoons, maps, drawings, and posters

   6) Personal opinion reactions appropriate to the situation

   7) Student dramatizations, tape recordings, and individual oral reading

b. Some speaking activities which decrease in the proportionate amount of class time alloted to them are:

   1) Oral drills on structures and basic text materials

   2) Choral reading practice

   3) Singing, pronunciation drills, and reading drills

   4) Cued-response type of answers

As the year progresses, students should be encouraged to find several acceptable ways of expressing the same idea, answering a given question, or describing an item or event.

3. Conversation

Conversation becomes less controlled although some dialog learning will continue during the first part of the year. Role playing and dramatization of dialogs with student-made vocabulary changes are recommended.

Questions based on the basic text should generally be answered on the sentence level. These should be both specific and personal in nature. They form a great bulk of the conversational activity on this level.

B. READING AND WRITING SKILLS

1. Reading

While reading becomes more and more extensive, some intensive reading practice continues. The amount of oral presentation by the teacher decreases. Choral repetition is used only for the more difficult sections.

Some ways in which the teacher can prepare the student for home reading assignments are:

a. Give a short summary of the reading content in French

b. Point out cultural items or ideas which differ from the English, and/or connect the material to be read with some aspect of the student's life

c. Eliminate major vocabulary and idiomatic difficulties; these can be listed briefly at the board for explanation

d. If the reading is part of a sequence, connect it with previous readings

e. If these are not already given, supply guide questions of a specific nature

f. Teach the student how to make use of the glosses provided, to be alert for cognates, and encourage him to make intelligent guesses for meaning based on context; the dictionary should be a last resort

g. Insist on oral and multiple rereadings at home

When discussing reading assignments from the previous day, books remain closed. Students should be asked to give the main ideas orally before discussion on the specific guide questions begins. They should try to use new vocabulary items and idioms in original phrases or sentences.

Some supplementary reading should be required. The five guidelines given in French I for the selection of these materials still hold. The teacher can do much to encourage reading interest by placing a few current periodicals, e.g., Paris Match and Marie Claire, one or two foreign-language dictionaries, and a few French reference works in the classroom itself, within easy sight and reach of the student.

2. Writing

Writing in French II builds on the copy work and prepared dictation foundations laid in the first year. Gradually the student is expected to move from sentence manipulation to paragraph manipulation. Writing practice should be based on materials practiced orally or read, preferably both.

Some writing activities proper to this level of skill development include:

a. Copying parts of the basic text or structure drill materials both with and without changes

b. Dictation based on textbook passages, not always prepared in advance, or on dialogs with some change in order and/or structure permitted

c. Writing answers to questions based on a memorized dialog

d. Answering a series of questions in which the question itself provides the needed vocabulary and structure elements

e. Writing answers which have just been given orally

f. Constructing new sentences from given vocabulary following the structure pattern provided

g. Rewriting paragraphs with simple changes made in person, number, or verb tense

h. Building paragraphs through recombining and rewording the answers to reading guide questions

i. Providing new vocabulary for a given paragraph structure to show a difference in person, occasion, time, season, or point of view

j. Expanding a skeleton dialog

k. Changing narrative to dialog, and vice-versa

l. Completing sentences or paragraphs from which words have been deleted

m. Using a given list of vocabulary items, in their given order, to write original sentences

n. Writing down a composition composed orally by the entire class

o. Simple letter writing to encourage French "pen pals"

In testing writing, the teacher should use the same types of exercises as were used in practice.

C. STRUCTURE

New structure items continue to be introduced orally. Initial drill is still done in class. As the year progresses, more and more of the responsibility for oral mastery of the structure can be placed on the student. To encourage real mastery of assigned materials, an oral or written check should automatically follow up study assignments.

New structure learnings for French II include:

1. *Article*
   - a. Used with nouns of weight, measure, and quantity
   - b. Use and omission with geographical divisions
   - c. Omission with names of languages after *parler* and *en*
   - d. Omission with predicate nouns denoting class, nationality, and profession after *être*

2. *Nouns*
   - a. Irregular plurals
   - b. Plurals of compound nouns
   - c. Change in meaning with gender change
   - d. Endings which frequently indicate masculine gender: -*ear*, -*ment*, -*ier*, -*et*, -*age*, -*sme*
   - e. Endings which frequently indicate feminine gender: -*ion*, -*ée*, -*té*, -*aison*, -*ère*, -*esse*, -*ette*, -*ense*, -*trice*, -*ude*, -*ure*

3. *Pronouns*
   - a. Disjunctive pronouns
   - b. Interrogative pronouns: *qu'est-ce qui*, *qu'est-ce que*
   - c. Relative pronouns: *dont*, *ce qui*, *ce que*, *lequel*
   - d. Demonstrative pronouns
   - e. Indefinite pronouns: *aucun*, *chacun*, *personne*, *quelqu'un*, *rien*, *tout*
   - f. *Y*, *en*
   - g. Reflexive pronouns
   - h. Position of several object pronouns

4. *Adjectives*
   - a. Indefinite adjectives: *aucun*, *chaque*, *nul*, *quelque*, *tel*, *tout*
   - b. Change in meaning according to placement
   - c. Demonstrative adjectives
   - d. Regular comparisons
   - e. Irregular comparisons as met in context
   - f. Use of past participles as predicate adjectives

5. Adverbs

   a. Position in simple and compound tenses
   b. Formation from feminine adjectives
   c. Irregular comparison of bien, mal, peu, beaucoup
   d. Adverbs of quantity

6. Verb structures

   a. Future
   b. Imperfect
   c. Conditional
   d. Reflexive verbs
   e. Present of the subjunctive
   f. Irregular verbs and their past participles as met in basic text
   g. Infinitives: with whole negatives preceding; with a preposition as a substitute for the subjunctive
   h. Present participles
   i. Verbs with orthographic changes
   j. Agreement of past participles with preceding direct objects

7. Prepositions

   a. Use of à and de after verbs and infinitives met in context
   b. Use of à, de, en, au, aux with geographical places met in context
   c. En with the present participle
   d. Depuis with present and imperfect tenses
   e. De after rien, quelque chose, and a superlative

8. Conjunctions

   a. Que
   b. Future with quand and dès que
   c. Common conjunctions governing the subjunctive

Items given above which are not covered in the second year can be taught in French III. The group's ability will determine how rapidly structures can be taken. Thoroughness should not be sacrificed for quantity.

SECTION III: SCOPE FOR FRENCH III

Reading is the major activity and skill to be developed this year. Class participation shows a greater integration of language skills. Speech is more rapid, and utterances are longer. Vocabulary growth is approached systematically. Nelson Brooks suggests the following time allotment:

Listening	20 per cent
Speaking	20 per cent
Reading	40 per cent
Writing	20 per cent

A. AUDIO-LINGUAL SKILLS

1. Listening

In addition to basic text and pattern drill listening exercises, taped narratives on cultural or current topics, both familiar and unfamiliar, are helpful. The teacher motivates multiple relistenings by follow-up activities or speaking devices such as:

a. Oral completions or summaries

b. Discussion of vocabulary, key ideas, or difficult phrases jotted down during a second listening

c. Restatement of content in another person or tense

2. Speaking

At this level, tempo increases, as well as the length and the complexity of both questions and answers. Some speaking activities, independent of those which flow from listening activities, as given above, include:

a. Continued use of songs, memorization of poetry and monologs, acting out short dramatic skits or dialogs

b. Brief oral reports on a cultural topic, preferably one which the speaker can also illustrate; class members ask simple questions

c. Retelling a short narrative or story by impersonating a character in the reading

d. Retelling a selection narrated by the teacher with a change in person, number, or verb tense

Choral work in class is still appropriate in French III. The teacher must be alert to reinforce pronunciation or intonation where weaknesses exist.

3. Conversation

Conversation grows out of reading and becomes less guided. Topics include appointments, activities proper to a given place, *e.g.*, a theatre or the library, and exchange of opinion; expressing emotional reactions of sympathy, joy or regret; and the social amenities of leavetaking. Conversation shifts gradually from objects to ideas.

B. READING AND WRITING SKILLS

1. Reading

A breakthrough to extensive reading occurs in this year, with occasional intensive reading on some passages of special importance or interest. Class time is used for discussing the significant ideas contained in the assigned passages. Daily reading assignments and a variety in type of materials used are recommended.

Readings should provide authentic cultural information and/or have some literary merit. Contemporary fiction and non-fiction, *e.g.*, geography, history, or science; short stories; abridged and adapted prose selections; poetry; selections from the New Testament; and current periodical literature can be used. Emphasis remains on reading skill development, not literary criticism.

Activities in the third year which will aid in developing both comprehension and speed are:

a. Prereading preparation similar to that detailed for French II, though not quite so extensive

b. Broader reading guide questions requiring idea answers rather than factual responses

c. Brief written or oral summaries or the formulation of questions by the students, based on the home reading assignment

d. Occasional short, timed, silent reading periods, followed by oral questions

Throughout the third year, emphasis remains on quality of performance, not quantity. Vocabulary growth is encouraged by specific word study exercises. Some supplementary reading and the use of a small foreign-language dictionary should be required.

2. Writing

Models and limited controls are needed for third-year writing which remains a logical outcome of audio-lingual and reading experiences. Dictation; free substitution exercises; paragraph rewriting with changes in style, person, number, or verb tense; and sentence and dialog-expansion type exercises are continued. These are longer and of greater difficulty than in French II.

Appropriate new activities include:

a. Adding to a given first sentence, followed by a series of vocabulary cues, one additional sentence for each cue

b. Combining several dialogs into a story

c. Summarizing two, three, or even four sentences into one, without adding or omitting information

d. Responding in writing to a series of oral or written directions

e. Writing completions to oral or written sentences based on passages heard twice

f. Summarizing a section of the reading material within a 100-125 word limit

g. Writing a letter in which the questions to be answered are supplied

h. Constructing the other side of a given conversation sequence

Let the teacher BEWARE! Over challenging a student's ability to write creatively forces him to think in English. Oral discussion, preliminary to a writing assignment, can generally forestall errors most likely to occur.

Written work should be corrected by the teacher or by the student under the teacher's direction. Differences in written and oral style should be pointed out as they are met or needed.

C. STRUCTURE

The presentation of basic French grammar orally and by means of structure or pattern practice drills is completed in third year. New language learnings should incorporate, review, and reinforce the elements studied previously. The value of an integrated text book series will be most obvious in this regard.

1. Articles
   a. With titles
   b. With modified proper nouns

2. Nouns
   a. Exclusively masculine gender, *e.g.*, *un guide*
   b. Exclusively feminine gender, *e.g.*, *la victime*
   c. Masculine or feminine gender, *e.g.*, *un comarade*, *une camarade*

3. Pronouns
   a. Possessive pronouns
   b. Stress pronouns with *même*
   c. Neuter *le*
   d. Relative pronoun *où*
   e. Impersonal *il*
   f. Interrogative pronouns: *à qui*; *de qui*; complex forms of *que*, *qui*, and *quoi*

4. Adjectives
   a. Superlatives
   b. Comparisons of equality and inequality
   c. Adjectives used as adverbs, *e.g.*, *grand*, *bas*, *gros*, *etc*.
   d. Irregular feminine forms: -*enne*, -*onne*, -*euse*, -*rice*

5. Adverbs
   a. Use of *tout* and *tout à fait* as adverbs before an adjective
   b. Adverbs of time, place, and degree
   c. *Même* and *surtout* in subordinations
   d. *Mais si*
   e. Adverbs plus *est-ce que*

6. Verb structures
   a. Subjunctive: review of present; use of imperfect, perfect
   b. Past perfect
   c. Future perfect
   d. Conditional perfect
   e. Passé simple
   f. Passé surcomposé
   g. Past infinitives

h. Passive voice, use of pronominal verbs to replace passive voice
i. Laisser plus infinitive; faire plus infinitive
j. Infinitives as subjects and objects
k. Inversion of pronoun subjects and verbs other than for questions
l. Inversion of noun subjects and verbs for balance, rhythm, and style
m. Irregular verbs as found in the basic text

7. Prepositions

a. Possessive à

At the end of third-year French, the student should know well what he knows. If his own text does not provide a synthesis of French grammar for reference purposes, a paperback purchase is recommended.

SECTION IV: SCOPE FOR FRENCH IV

Skill building is highly integrated by fourth-year French. Cultural materials predominate. Intimate knowledge of a few recognized masterpieces is preferred to an overview of French literary history. The danger on level four consists in asking "too much, too soon."

A. AUDIO-LINGUAL SKILLS

The following procedures, involving listening, speaking, and/or conversation, are recommended for the further development of audio-lingual skills on level four:

1. Poetry, songs, dialogs, pattern practices of all kinds, and continued guided discussions based on reading assignments
2. Recordings of the works studied, made by native speakers, to enhance appreciation of literature and reinforce the listening skill
3. Short oral reports on the salient features of contemporary French civilization given by individual students, followed by questions from the class
4. Lectures given by the teacher, or by an outside speaker, on a topic geared to the maturity of the class
5. Preparation and presentation of plays and/or assembly programs
6. Newspaper or magazine articles read aloud, followed by class questions or comments
7. Acting out activities of a cultural nature, e.g., a French family at dinner; dramatizing or paraphrasing materials being read

In general, those situations and topics of conversation which one might most easily encounter in free speech with a native are favored.

B. READING AND WRITING SKILLS

1. Reading

Reading is the most important part of the fourth-year course. The reading program should combine a sampling of materials on different subjects, cultural and civilization information, and literary materials of recognized value. Current cultural content may be culled from periodicals, newspapers and recent books. A few types of literary works should be studied in depth; e.g., a short story, a play, a short novel, some poetry. Recent authors are preferred, and at least one modern writer should be included.

Some reading guidelines for the teacher include:

a. Treat cultural and vocabulary items beforehand so that the work can be more easily understood and appreciated

b. Give some time to the study of style, theme and characterization

c. Supplement in-depth study of literary works with periodicals and books on the same topic or related matter

d. Teach students how to skim for facts and how to read critically

e. Give special preparation when literature from an earlier period is used to clarify cultural meanings of the period

f. Use oral readings and/or professional recordings for fuller appreciation of literature and/or poetry

By the end of the fourth year, students can be expected to do liberated reading from popular French periodicals and newspapers, and from some modern writers.

2. Writing

Students continue to use the forms of writing emphasized in the third year. Growth and development are along the following lines:

a. Writing exercises move from single paragraph length to multiple paragraph length

b. Letter writing assumes greater importance, note taking is learned

c. Writing guide questions become progressively more and more general until a free topic based on a reading selection can be assigned

d. Précis or résumés, written reports covering cultural, historical, literary or biographical topics are possible

The teacher must remember that at this level he is teaching writing as a communication skill, not as a vehicle for creative literary expression. True translation is a specialized skill, and as such, has no real place in fourth-year writing. Now and then, however, the translation of a short passage into good English style is permissible.

C. STRUCTURE

All major structure items should have been taught and reviewed in French III. Structure on this level deals with fine distinctions in usage and provides further review. The time devoted to word study is enlarged. Idioms are emphasized. Again, the value of an integrated four-year course is evident.

SECTION V: FRENCH CULTURE

A. ROLE OF THE TEACHER

In its broadest sense, culture is the sum of all the learned and shared elements that characterize a specific language community. Every contact with language, therefore, is an encounter with culture and the language teacher has no choice. He must teach culture or he will end up teaching meaningless symbols.

In the first two years of language study, culture is learned in terms of the language itself. In later years, the language becomes the basis for further study of the culture. It is during this first stage that the teacher plays the key role. He creates the "cultural island" in the classroom by means of maps, posters, pictures, magazines, books, clippings, calendars, cartoons, recordings, songs, and authentic cultural articles from France.

The teacher, too, interprets the cultural implications attached to the words and actions presented in the dialog or textbook content, culls and brings to class current sources of information on present-day France, arranges to celebrate French holidays, teaches short proverbs and poems, encourages or assigns outside reading in English on various aspects of French culture. He gives insights needed on verbal taboos or etiquette requirements, and points out differences which exist in daily life in France from pets and hobbies to parks and sidewalks.

Judiciously he must choose those audio-visual aids, whether they be maps, slides, pictures, filmstrips, records, or motion pictures, which deal with the real and the authentic in French culture, highlighting people and attitudes and ideals as well as merely factual information.

B. FRENCH CULTURE VALUES

Studying a culture implies learning its set of values and its patterns of belief and behavior. Some basic positive values held by the majority of the French people, together with ways in which these are manifested in a Frenchman's personal relationships and social institutions, are given below. Some awareness of these is needed if one intends to penetrate beneath the surface of French culture.

1. *Family Life and Education*[1]

   Values: The sanctity of the home is maintained, devotion and sacrifice are expected, a close family unity exists, respect is required.

   Reflected in: amount of time spent in the home; family meals; rare invitations to strangers; helpfulness in school, professional or personal problems; respectful speech and actions.

2. *Education*

   Values: Education is highly regarded, educated people are respected, honor students are esteemed.

   Reflected in: help given to young people in their studies, celebrations at scholastic success, disapproval of those who do not work to ability, free schooling, scholarships, high educational standards, minimal cost of university study.

3. *Ethics and Personal Relations*

   Values: Delicacy and gentleness are expected, unselfishness is admired.

   Reflected in: using such value standards for judging friends and others.

4. *Beauty, Art, and Esthetics*

   Values: Good taste is essential, artistic appreciation is expected, esthetic sensitivity is developed and artistic knowledge and talent are valued.

   Reflected in: standards used in judging others, e.g., one's standards of criticism, interest in and general knowledge of works or art; state support of theaters and theater groups; widely publicized museum showings; local opera houses; cultural content of radio and TV programs.

5. *General Knowledge*

   Values: Knowledge and sound reasoning are admired.

   Reflected in: respect for hard work of an intellectual nature; tendency to discuss ideas in depth; frequent use of reference materials; lack of tolerance for the superficial; compulsory school attendance; deficient students required to stay for remedial help; higher students must "defend a thesis;" prominent lecturers available to the public; the Institut de France and its academies promote research and set standards in cultural areas.

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[1] Adapted from FRENCH FOR SECONDARY SCHOOLS, New York State Education Department, Albany, 1960, pp. 118-124.

6. *General Conduct*

Values: Courtesy and good taste are expected.

Reflected in : lack of tolerance for loud talking, careless table manners, and lateness; handshake exhanges on meeting and leavetaking; high regard shown by a gentleman's kissing of a lady's hand on meeting and leavetaking; a man walks to the left of the person to whom he wishes to show deference; careful attention to appropriate dress and makeup.

7. *Respect for French Heritage*

Values: French civilization is highly prized.

Relfected in: respect for their great historical past; belief in the civilizing role of France; trips and outings to monuments or areas of cultural importance; constant reference to the contributions of great men of the past; preservation of historic monuments and homes of famous persons; festivals at historic spots; recognition of cultural contributions by the Legion of Honor; yearly drama, music, and film festivals at well-known places.

8. *Language*

Values: Language is highly regarded and the good use of language is expected.

Reflected in: loss of respect for those who consistently make errors in speech, respect for those who speak French well, admiration of good penmanship, the study of French as the most important subject in the elementary and secondary curriculum, the role of the *Acadêmie Française* to guard language purity and evolution, more than 700 literary prizes awarded annually, academic students required to study two foreign languages for seven and five-year sequences before their baccalaureate exam.

It is against this background of basic beliefs and behavior patterns that any study of French history, geography, daily life, and achievements in the fine arts should be placed.

C. CULTURAL CONTENT

To avoid a "hit-skip" approach in teaching the body of knowledge related to French culture, some systematic approach is needed. Themes I and II of the following outline constitute appropriate cultural topics for the first three years of language study. They may be assigned for outside reading or classroom reports and should generally be covered as the topics arise or as student interests direct. In some classes, some details may well be omitted.

Topic I of Theme III, "French Contributions to Civilization" is suggested for fourth-year French. Only a six-year sequence in language study will offer sufficient time for the entire outline with a normal class.

THEME I. FRANCE IN THE CONTEMPORARY WORLD[2]

I. *The Influence of France on American Culture*

   A. Contemporary culture

      1. French products imported: wines, food, perfumes, style, textiles, automobiles, tapestries, glassware, *articles de luxe*
      2. English language, social customs, cultural pursuits (art, music, theater, cuisine), dress, furniture

   B. The American heritage (emphasizing important facts previously covered in citizenship education)

      1. The role of France in the early discovery and exploration of America
      2. Place names in the United States as evidence of early exploration and settlement
      3. Areas where French is spoken in the United States and Canada
      4. The role of France in the Revolution; the Battle of Yorktown (Lafayette, Rochambeau and De Grasse, French naval and ground forces)
      5. Great Americans of French descent (salient names only, as they arise, such as Dupont de Nemours, John Jay, Paul Revere, Francis Marion, Gouveneur Morris)
      6. Contributions of Frenchmen to the American scene (L'Enfant, Audubon, Houdon, Rodin, Bartholdi)

II. *Areas in the World Where French is the Official Language*

III. *France, the Nation*

   A. The geography of France
      1. Location in Western Europe
      2. The trip to France by boat, by air
      3. Climate, boundaries, rivers, mountains, principal cities, principal provinces

   B. Paris
      1. Location, general plan and principal monuments
      2. Importance as the capital and center of trade and culture

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[2] *Ibid.*, pp. 107-113.

C. The economic geography of France
  1. Principal industrial products and the regions where they are produced (coal, steel and steel products, automobiles, airplanes, shipbuilding, aluminum, textiles, wine, chemicals, style, perfumes, arts and crafts)
  2. Principal agricultural products: wheat, vegetables, fruits, grapes for wine, sugar beets, livestock, dairy products including cheese, fishing
  3. Importance in Western European economy

D. Widely known social customs
  1. The cafe
  2. Holidays, such as *Noël, Le Jour de l'An, le Quatorze Juillet, Mardi Gras*

IV. *The Community: Important Areas*

THEME II. THE FRANCE OF THE FRENCH

I. *The French Way of Life*

A. Daily life in France

  1. Houses and apartments
    a. Types of construction, the rooms, walls and gardens, the function of the "square" or "jardin public" in towns
    b. The streets and residential areas in city and suburbs
    c. The *concierge*; the *minuterie* system, the elevators

  2. Family life
    a. Members of the family; their regard for one another
    b. The family meals
    c. Family and recreational activities
    d. Marriage

  3. Education in France
    a. The French attitude towards education and educated people
    b. Government control of education--the 17 "academies"
    c. Free and compulsory education (until the age of 16 for those children who reach the age of 6 after January, 1959, until 14 for all others)

- d. *Ecoles Maternelles; Ecoles Primaires Elémentaires*
- e. Various types of secondary education
- f. The school day in elementary school, secondary
- g. The examination system for entrance into higher schools
- h. *La Distribution des Prix*; the award system
- i. The universities and the *Grandes Ecoles*
- j. Holidays, sports, and recreational activities
- k. Special schools for art and technical education

4. Recreation in France
   - a. The family as the center of social life
   - b. The social visit
   - c. The cafe as principal meeting place and place for recreation and conversation
   - d. The importance of the promenade
   - e. Theaters, concerts, radio and television
   - f. Newspapers, magazines and books
   - g. Festivals of music and the dramatic arts
   - h. The place of sports
   - i. Government-sponsored lotteries
   - j. Vacations
   - k. Resort areas

5. The French worker
   - a. The French attitude toward work
   - b. The French "artisan"
   - c. Trades and professions
   - d. The indsutrial worker: hours of work, unions, protection by legislation
   - e. The agricultural worker: wide ownership of small farms, life of the farmer
   - f. Social security benefits (general)

6. French holidays and customs
   - a. Legal holidays: January 1, Easter, May 1, Ascension Day, Whitsuntide, l'Assomption, Joan of Arc Day, July 14, November 1, November 11, December 25
   - b. Other important holidays: January 6, Shrove Tuesday, April 1, Mid-Lent, Palm Sunday, Mother's Day, Saint Catherine's Day
   - c. Grape picking
   - d. Fairs
   - e. The Pardons
   - f. Folk dances

7. French Cuisine
   - a. Importance of culinary art in French life
   - b. Famous French terms and French dishes used the world over
   - c. Characteristics of French cuisine

   - d. Breakfast, lunch and dinner in France; *le goûter*
   - e. French wines
   - f. The specialties of local regions

8. Transportation and communication

9. The money system

10. The metric system

11. Religion

II. *Highlights in the History of France*

A. Early invaders
   1. The Celts, Romans, Franks (Goths, Visigoths, Alains, Suèves) and the Normans
   2. The ethnic composition of France today as a result of early invasions and later migrations

B. Great personalities of French history (salient facts only)
Vercingetorix, Charlemagne, St. Genevieve, St. Martin of Tours, Charles Martel, Clovis, Hughes Capet, William the Conqueror, Saint Louis, Joan of Arc, Francis I, Henry IV, St. Vincent de Paul, Richelieu, Louis XIV, Colbert, Louis XV, Louis XVI, Marie Antoinette, Napoleon I, Napoleon III, Marshal Foch, Charles de Gaulle

C. Outstanding events in French history (salient facts only)
The Battle of Alesia, the conversion of Clovis, the Battle of Tours, the reign of Charlemagne, the conquest of England, the Hundred Years' War, the Siege of Orleans, the Renaissance, the Edict of Nantes, the Revolution of 1789, the First Republic, the Empire under Napoleon I, the Revolutions of 1830 and 1848, the Second Republic, the Second Empire, the Third Republic, World War I, World War II, the Fourth Republic, the Fifth Republic

III. *The Historical Monuments of France*

A. In Paris and its environs
Notre-Dame de Paris, St. Germain-des-Prés, la Sainte-Chapelle, la Madeleine, le Sacré-Coeur, le Louvre, le Palais de Versailles, le Château de Fontainebleau, St. Denis, le Panthéon, les Invalides, l'Arc de Triomphe,

l'Opéra, la Tour Eiffel and others as met in conjunction with language learning

B. In the provinces
The Roman ruins, the châteaux of the Loire, Carcassonne, Mont St. Michel, the Gothic cathedrals, the shrines at Lourdes and Lisieux and others as met in conjunction with language learnings

IV. *The French Language*

A. Latin origins
B. The influences of other languages
C. The French Academy

V. *The Government of France*

A. The Fifth Republic
    1. Its form and symbols
    2. The President, the Prime Minister and the Cabinet
    3. The legislative bodies
    4. Local government, its composition and principal officers

B. The Community
    1. Important departments, territories and member states
    2. Their relationship to Metropolitan France (general)
    3. Products important to French or Western economy

C. The citizens of France
    1. Who they are
    2. Voting and taxation

THEME III. FRANCE IN THE DEVELOPMENT OF CIVILIZATION

I. *French Contributions to Civilization*

A. Literature
    1. Important French writers and their works
    2. The outstanding schools as studied in conjunction with the reading
    3. The major literary prizes (Académie, Goncourt, Fémina)
    4. Nobel prize winners of recent years

B. The arts: painting, sculpture, architecture
   1. Outstanding painters and their works
   2. Important schools of painting: classic, romantic, impressionist, postimpressionist, cubist
   3. Outstanding sculptors and their works
   4. Important architects and their contributions: Mansard, Viollet-le-Duc, Le Corbusier
   5. Famous museums and art galleries: Louvre, Art Moderne, Galerie Durand-Ruel

C. The dramatic arts
   1. The outstanding plays and playwrights
   2. Molière; Comédie Française
   3. Development of motion pictures. Inventors, directors and films internationally known
   4. State subsidized theater groups of dramatic art: *Comédie Française, Théâtre National Populaire,* regional groups

D. Music
   1. Outstanding composers of instrumental music and their works
   2. Important composers of operatic or vocal music; the operas and songs
   3. The role of France in the development of music: outstanding contributions: the composers and their compositions
      a. Until Debussy
      b. The Impressionists
      c. The group known as "Les Six"
   4. State musical groups: Opéra, Opéra Comique, Concerts Lamoureux, Pasdeloup and others
   5. Famous performers and conductors
   6. Music in French broadcasting--its influence
   7. Popular music and light opera or concert music; famous performers

E. Science
   1. Chemistry: Lavoisier, Gay-Lussac, Pasteur, Roux
   2. Biology and medicine: Pasteur, Roux, Lamarck, Bernard, Cuvier
   3. Mathematics: Descartes, Pascal and others of special interest to students such as D'Alembert, Lagrange, Laplace, Poincaré
   4. Physics: Descartes, Pascal, Pierre and Marie Curie, and others of special interest to students such as Coulomb, Ampère, Becqueret, Irene and Frédéric Joliot-Curie, De Broglie
   5. Other outstanding scientists: Champollion, Braille, Bertillon
   6. Practical inventions started or developed by France in motors, photography, industrial machines or processes, automotive parts, aviation

7. Salient facts in the development of aviation by the French
8. French atomic science today
9. Modern French research into submarine life

II. *The French Community*

A. The use of the French language
B. The establishment of schools, Pasteur Institutes, universities
C. The spread of French cultural patterns

III. *Institutions to promote the spread of culture*

A. State subsidized theaters and their implication in raising standards and spreading French culture at home and abroad
    1. Theaters of dramatic art
    2. Theaters of musical art
    3. Government sponsored concert groups
    4. Government owned broadcasting via radio and television

B. State supported schools and their implication in the spread of French culture
    1. Conservatoire National de l'Art Dramatique
    2. L'Ecole Nationale Supérieure des Beaux-Arts and l'Ecole Nationale Supérieure des Arts Décoratifs
    3. Conservatoire National de Musique
    4. Le Prix de Rome

C. *Alliance Francaise*
    1. Organized abroad for the promotion of French culture
    2. Branch in Paris for teaching French to foreigners

IV. *Democratic ideas and institutions*

A. The Revolutionary period
    1. Great thinkers of the 18th century
    2. Declaration of the Rights of Man
B. The Parliament, voting, civil rights
C. The many political parties

V. *Institutions to promote research and to set standards*

A. The Institute and its academies
B. Collège de France

The way in which this general content will be imparted to the student will depend almost entirely on the teacher's own initiative, the basic classroom materials, and the number and amount of audiovisual materials to which the teacher has access. Often cultural content can be approached on the enjoyment level of language learning. Suggested activities along these lines will be given below.

D. SUGGESTED CULTURAL ACTIVITIES FOR INDIVIDUAL OR CLASS USE

1. Cultural notebooks from assigned readings in English during the pre-reading period
2. Bulletin board displays with French travel posters, advertisements, pictures of famous paintings, statues, monuments, buildings.
3. Exhibits of souvenirs from France or French-speaking countries
4. Celebrating a French holiday or festival
5. Illustrating or constructing maps, map drills
6. Collections of stamps, coins, post cards, proverbs, recipes, French expressions used in English, menus, French cartoons
7. Field trips to an art museum, dining at a French restaurant, attending the performance of musical or dramatic events featuring French compositions, attending a French film
8. Arranging for the school celebration of a French Week or French Day, asking the cafeteria to provide a French menu for the day
9. Using a French calendar, missal; making or buying French greeting cards
10. Subscribing to French newspapers or magazines, saving current events clippings, publishing a class or department newspaper
11. Inviting native speakers or exchange students from France to visit classes
12. Establishing a Pen Pal correspondence with a French-speaking teenager
13. Listening to French music; learning French songs, dances

14. Games, skits, dramatic productions, assemblies

15. Student reports of a cultural nature, impersonating a city or place, e.g., Mlle. Paris, M. Bordeaux

16. Visits to the Blessed Sacrament during Forty Hours, all prayers in French; Mass in the French vernacular when a priest is available

17. Establishing a French Club

E. PRAYERS IN FRENCH

Because culture includes patterned ways of talking, thinking, and feeling, man's mode of expressing himself in the presence of his Creator is a most intimate part of his culture.

The following pages include some suggested prayers and ejaculations which may be taught and prayed throughout the years of French study. Prayers should not be introduced in a haphazard fashion. They deserve the same care given to the teaching of a dialog or narrative. This is especially true during the first year when all prayers are learned audio-lingually before students see their written form.

During the course of the first year, the Sign of the Cross, the Hail Mary, the Our Father, the Glory Be To the Father, the Angel of God, and some selected ejaculations may be taught. When the entire class is able to use a given prayer with ease, and in an obviously meaningful way, a new prayer can be introduced. Occasionally prayers learned should be reused so as not to be forgotten.

LE SIGNE DE LA CROIX

Au nom du Père, et du Fils, et du Saint-Esprit. Ainsi soit-il.

LA SAINTE MARIE

Je vous salue, Marie, pleine de grâce; le Seigneur est avec vous; vous êtes bénie entre toutes les femmes, et Jésus, le fruit de vos entrailles, est béni. Sainte Marie, mère de Dieu, priez pour nous, pauvres pécheurs, maintenant et à l'heure de notre mort. Ainsi soit-il.

LE NOTRE PERE

Notre Père, qui êtes aux cieux, que votre nom soit sanctifié; que votre règne arrive; que votre volonté soit faite sur la terre comme au ciel. Donnez-nous, aujourd'hui, notre pain de chaque jour; pardonnez-nous nos offenses, comme nous pardonnons à ceux qui nous ont offensés; et ne nous laissez pas succomber à la tentation; mais déliverez-nous du mal. Ainsi soit-il.

GLOIRE AU PERE

Gloire au Père et au Fils, et au Saint-Esprit. Comme il était au commencement, maintenant et toujours, dans les siècles des siècles. Ainsi soit-il.

PRIERE A L'ANGE GARDIEN

Ange de Dieu, qui êtes mon gardien et à qui j'ai été confié par la bonté divine, daignez m'éclairer, me garder, me diriger et me gouverner. Ainsi soit-il.

SYMBOLE DES APOTRES

Je crois en Dieu, le Père tout-puissant, Créateur du ciel et de la terre; et en Jésus-Christ, son fils unique, Notre Seigneur, qui a été conçu du Saint-Esprit, est né de la Vierge Marie; a souffert sous Ponce Pilate, a été crucifié, est mort, a été enseveli; est descendu aux enfers; le troisième jour est ressucite des morts; est monté aux cieux, est assis à la droite de Dieu le Père tout-puissant, d'où il viendra juger les vivants et les morts. Je crois au Saint-Esprit; la sainte Elgise catholique, la communion des Saints; la rémission des péchés; la résurrection de la chair; la vie éternelle. Amen.

PRIERE A LA SAINTE VIERGE

Souvenez-vous, ô très miséricordieuse Vierge Marie, qu'on n'a jamais entendu dire qu'aucun de ceux qui ont eu recours à votre protection, imploré votre assistance et réclamé votre secours, ait été abandonné. Animé d'une pareille confiance, ô Vierge des Vierges, ô ma Mère, je cours vers vous, et gémissant sous le poids de mes péchés, je me prosterne à vos pieds. O Mère du Verbe Incarné, ne méprisez pas mes prières, mais écoutez-les favorablement et daignez les exaucer. Ainsi soit-il.

PRIERE A SAINT JOSEPH

Saint Joseph, Père et Protecteur des Vierges, gardien fidèle à qui Dieu confia Jésus, l'innocence même, et Marie, la Vierge des Vierges, je vous en supplie et vous conjure, par Jésus et Marie, par ce double dépôt qui vous fut si cher, faites que préservé de toute souillure, pur d'esprit et de coeur, et chaste de corps, je serve constamment Jésus et Marie dans une chasteté parfaite. Amen.

ACTE DE FOI

Mon Dieu, je crois fermement toutes les vérités que vous avez révélées et que vous nous enseigner par votre Eglise, parce que vous ne pouvez ni vous tromper, ni nous tromper. Ainsi soit-il.

ACTE D'ESPERANCE

Mon Dieu, j'espère avec une ferme confiance que vous me donnerez, par les mérites de Jésus-Christ, votre grâce en ce monde, et, si j'observe vos commandements, le bonheur éternel dans l'autre; parce que vous me l'avez promis, et que vous êtes souverainement fidèle dans vos promesses. Ainsi soit-il.

ACTE DE CONTRITION

Mon Dieu, j'ai un très grand regret de vous avoir offensé, parce que vous êtes infiniment bon, infiniment aimable, et que le péché vous déplaît; je prends la ferme résolution, avec le secours de votre sainte grâce, de ne plus vous offenser et de faire pénitence. Amen.

JE SUIS LA LUMIERE

Je suis la Lumière, et vous ne me voyez pas
Je suis la Route, et vous ne me suivez pas

Je suis la Vérité, et vous ne me croyez pas
Je suis la Vie, et vous ne me cherchez pas
Je suis votre Chef, et vous ne m'obéissez pas
Je suis votre Dieu, et vous ne me priez pas
Si vous êtes malheureux, ne me le reprochez pas.

INVOCATIONS A MARIE

*Ame de Marie, sanctifiez-moi,
Coeur de Marie, enflammez-moi,
Mains de Marie, soutenez-moi,
Yeux immaculés de Marie, regardez-moi,
Lèvres de Marie, parlez-moi,
Douleurs de Marie, fortifiez-moi,
O douce Marie, écoutez-moi,
Dans le Coeur de Jésus, cachez-moi,
Ne permettez pas que je m'eloigne de vous,
Contre mes ennemies, défendez-moi,
A l'heure de ma mort, appelez-moi,
A mon cher Jésus, conduisez-moi,
Pour l'adorer et l'aimer avec vous
Pendant les siècles des siècles..
Ainsi soit-il.*

INVOCATIONS INDULGENCIEES

Jésus, doux et humble de coeur, rendez mon coeur semblable au Vôtre.

Coeur Sacré de Jésus, j'ai confiance en vous.

O Marie, conçue sans péché, priez pour nous qui avons recours à vous.

Coeur Immaculé de Marie, priez pour nous.

O Très Sainte Trinité, je vous adore habitant par votre grâce en mon âme.

O Coeur d'amour, je mets toute ma confiance en vous car je crains tout de ma faiblesse mais j'espère tout de vos bontés.

Coeur Eucharistique de Jésus, augmentez en nous la foi, l'espérance et la charité.

Doux Coeur de Jésus, soyez mon amour.

Mon Dieu, faites l'unité des esprits dans la vérité et l'union des coeurs dans la charité.

Coeur agonisant de Jésus, ayez pitié des mourants.

Donnez-leur (lui) Seigneur, le repos eternel, et faites luire sur elles (lui, elle) la lumière qui ne s'éteint jamais.

Que les âmes des fidèles défunts reposent en paix par la miséricorde de Dieu. Ainsi soit-il.

Tout pour vous, ô Coeur sacré de Jésus.

Loué et remercié soit à tous moments le très saint et très divin Sacrement.

Doux Coeur de Marie, soyez mon salut.

Coeur Eucharistique de Jésus qui brûlez d'amour pour nous, enflammez nos coeurs d'amour pour vous.

Notre-Dame de Lourdes, priez pour nous.
...du Rosaire, p.p.n.
...du Très Saint-Sacrament, p.p.n.
...de Perpêtuel Secours, p.p.n.
...du Bon Conseil, p.p.n.

F. PROVERBS

Every culture has its proverbs, indicative of its peoples' way of talking, thinking, and feeling. They give an insight into a new culture and should be introduced with this in mind. During the first year proverbs are taught audio-lingually. A few proverbs, learned with understanding and good pronunciation, will be of more benefit to the student than a notebook full of misunderstood phrases.

Qui veut la fin veut les moyens.

La parole est d'argent; le silence est d'or.

Vouloir, c'est pouvoir.

On connaît les amis au besoin.

Qui se ressemble, s'assemble.

Paris ne s'est pas fait en un jour.

Il n'y a pas de petites économies.

Qui ne dit mot, consent.

Les affaires sont les affaires.

Nul bien sans peine.

Qui aime bien, châtie bien.

La raison du plus fort est toujours la meilleure.

Il faut que jeunesse se passe.

Bon chien chasse de race.

A l'oeuvre on connaît l'artisan.

Qui donne vite donne deux fois.

Au royaume des aveugles les borgnes sont rois.

Qui m'aime me suive.

Aux grands maux les grands remedes.

Quand le vin est tiré, il faut le boire.

Tel père, tel fils.

Chacun son métier, les vaches seront bien gardées.

Comme on fait son lit on se couche.

De deux maux il faut choisir le moindre.

Il ne faut pas courir deux lièvres à la fois.

Noblesse oblige.

Qui va à la chasse perd sa place.

C'est en forgeant qu'on devient forgeron.

La fortune est aveugle.

On perd tout en voulant trop gagner.

Ce sont toujours les cordonniers les plus mal chaussés.

L'exception confirme la règle.

Contentement passe richesse.

Petit à petit l'oiseau fait son nid.

Si jeunesse savait et si vieillesse pouvait!

La sauce fait manger le poisson.

L'homme propose et Dieu dispose.

L'eau va toujours à la rivière.

A coeur vaillant rien d'impossible.

Un malheur n'arrive jamais seul.

Les grandes douleurs sont muettes.

Au danger on connaît les braves.

Une hirondelle ne fait pas le printemps.

On ne peut contenter tout le monde et son père.

Qui veut trop prouver ne prouve rien.

On n'a rien pour rien.

Tout ce qui brille n'est pas or.

Il y a fagot et fagot.

L'enfer même est pavé de bonnes intentions.

Le coeur a ses raisons que la raison ne connaît pas.

On ne fait pas l'omelette sans casser des oeufs.

Ce n'est pas tous les jours fête.

Quand on n'a pas de tête, il faut avoir des jambes.

Ce qui est fait est fait.

Avec des "si" on mettrait
Paris dans une bouteille.

La colère est mauvaise
conseillère.

Nécessité fait loi.

La faim fait sortir le loup
du bois.

Le mieux est parfois l'ennemi
du bien.

L'excès, en tout, est un défaut.

La nuit, tous les chats sont
gris.

Qui va lentement, va sûrement.

Quand on n'a pas ce que l'on
aime, il faut aimer ce que
l'on a.

Il faut faire feu qui dure.

Pauvreté n'est pas vice.

Impossible n'est pas français.

On ne prend pas les mouches avec
du vinaigre.

Plus on est de fous, plus on
rit.

Charbonnier est maître chez lui.

Il ne faut pas juger les gens
sur la mine.

Il faut savoir obéir pour savoir
commander.

On ne peut être à la fois juge
et partie.

Qui sème le vent, récolte la
tempête.

Toute vérité n'est pas bonne
à dire.

La critique est aisée et l'art
est difficile.

Tant qu'il y a de la vie, il
y a de l'espoir.

A beau mentir qui vient de
loin.

Il n'est pire eau que l'eau
qui dort.

Il n'y a que la vérité qui
blesse.

La caque sent toujours le
hareng.

Au chant, on connaît l'oiseau.

Le temps est un grand maître.

Le temps perdu ne se rattrape
jamais.

Loin des yeux, loin du coeur.

Aide-toi, le ciel t'aidera.

Le chemin le plus long est
souvent le plus court.

L'oisiveté est la mère de
tous les vices.

Tout est bien qui finit bien.

Pas de nouvelles, bonnes
nouvelles.

La poule qui chante c'est la
poule qui pond.

Il n'y a que le premier pas
qui coûte.

Tout nouveau, tout beau.

SECTION VI. SOURCE MATERIALS FOR FRENCH

A. SELECTIVE LIST OF TEACHING MATERIALS

1. Textbooks
2. Supplementary Student Readings
    - a. Beginning and Intermediate French
    - b. Advanced French
    - c. Student Magazines
        - 1) In French Only
        - 2) Multi-Language
        - 3) Foreign Periodicals-Purchase
        - 4) Foreign Periodicals, CPL
3. Materials for Students
    - a. Dictionaries
    - b. Grammar and Review Materials
    - c. Other Materials
4. Audio-Visual Materials
    - a. Films
        - 1) Cleveland Public Library
        - 2) Cuyahoga County Library
        - 3) Kent State University
        - 4) Film Sources
    - b. Records
        - 1) Cleveland Public Library
            - a) Recorded Literature
            - b) Phonodisc Collection
        - 2) Other Sources
    - c. Tapes
        - 1) Kent State University
        - 2) Other Sources
    - d. Filmstrips
        - 1) Cleveland Public Library
        - 2) Cuyahoga County Public Library
        - 3) Other Sources
    - e. Pictures, Maps, Charts, Flannel Boards

B. PROFESSIONAL REFERENCES

1. General Professional Materials
2. Professional Journals
3. Newsletters
4. Resource Organizations and Governmental Organizations
5. Catalogs
    - a. Audio-Visual Sources
    - b. Book Sources
    - c. General
6. Teaching Aids
7. Testing and Evaluation

A. SELECTIVE LIST OF TEACHING MATERIALS

1. *Textbooks*

Experts in the field of language teaching and learning who envision the "perfect" set of language materials agree on the following general principles:

1. A satisfactory text must represent the composite efforts of experts in many fields.

2. A complete audio-lingual course should include the following items:

   ST - Student Text
   SD - Student Discs
   WB - Workbook for written practice
   TM - Teacher's Manual with detailed instructions and extra drills
   TT - Teacher's Text can substitute for the Teacher's Manual
   T-D - Tapes or Discs of basic text materials and drills, recorded by native speakers
   Some closely correlated visual aids
   FS - Filmstrips
   F - Films
   P-C - Pictures or Charts
   Fl - Flashcards
   Ts - Unit, Semester, and Final Tests with different forms

3. Three types of printed materials are desirable: exercise books, reference books, and selected readings.

It is against this background that the teacher is expected to make a selection of materials best suited to his own needs. In some cases, this may mean crossing the line from one series to another. Starred (*) materials have the recommendation of the Educational Research Council of Greater Cleveland in their 1966 SEQUENTIAL PROGRAMS IN FOREIGN LANGUAGE FOR A RESTRUCTURED CURRICULUM. Specific items to be considered when making a textbook evaluation are found in Chapter VIII of this guide.

To facilitate listing, the initial code established in point 2 above will be used to indicate that such aids are available with a specific text. It does not indicate that these meet the quality description following particular items. Listing is alphabetical by publisher.

Chilton: VOIX ET IMAGES DE FRANCE*
I: Premier Degré.
SD, WB, TM, T-D. FS, F, P-C, Reading Texts
II: Deuxième Degré
TM, WB, T-D, Reading Texts

Ginn and Co.
I: O'Brien & Lafrance. NEW FIRST-YEAR FRENCH
II: O'Brien & Lafrance. NEW SECOND-YEAR FRENCH
III: O'Brien, Lafrance, Brachfeld. ADVANCED FRENCH (Alternates language and literature)

Harcourt, Brace & World: A-L-M FRENCH*
I: ST, SD, TM, T-D, P-C, Ts
II: ST, SD, TM, T-D, Ts
III: ST, SD, TM, T-D, Ts
IV: ST, SD, TM, T-D, Ts

D. C. Heath & Co.
I: Dale & Dale. COURS ELEMENTAIRE DE FRANCAIS, 3rd edition.
ST, SD, TM, T-D, Ts
II: Dale & Dale. COURS MOYEN DE FRANCAIS, 3rd edition.
ST, TM, T-D, Ts
III: Boveé and Cornahan. LETTRE DE PARIS
Edwards, FRENCH GRAMMAR REVIEW

Holt, Rinehart, & Winston: HOLT MODERN LANGUAGE SERIES*
I: Coté, Levy, O'Connor. LE FRANCAIS: ECOUTER ET PARLER
ST, SD, WB, TT, T-D, Fl, Ts
II: Langellier, Levy, O'Connor. PARLER ET LIRE
ST, SD, TM, T-D, FS, P-C, Ts, Review T-D
III: Bauer, Bouton, O'Connor. LIRE, PARLER ET ECRIRE
ST, TM, T-D
IV: LE VINGTIEME SIECLE
LA TRADITION FRANCAISE

McGraw-Hill: LEARNING MODERN LANGUAGE SERIES*
I: Evan, J. LEARNING FRENCH THE MODERN WAY, BOOK ONE
ST, SD, TT, T-D, FS, F, Ts
II: LEARNING FRENCH THE MODERN WAY, BOOK TWO
ST, TT, T-D, F, Ts
III: Politzer, R., et al. LA FRANCE: UNE TAPISSERIE (1965)
(Thematic approach to modern French literature.)
IV: In Preparation

2. *Supplementary Student Readings*

a. BEGINNING AND INTERMEDIATE FRENCH

About. LE ROI DES MONTAGNES, D. C. Heath (1938), $1.84.
Ancy, J. IMAGES DE JEAN MERMOX, 1300 w.l., $667, Chilton, $.75.
Andoux, M. MARIE-CLAIRE, 1300 w.l., $666, Chilton $.75.
Balakian, Anna. LOOK AND LEARN FRENCH, LC174 Laurel Edition PB, Dell, 1962 $.50.
Bazin, R. STEPHANETTE, Holt, 1936.
Beattie, Arthur H. FRENCH READER FOR BEGINNERS, Heath, 1925.
Beaumont, P. A L'ECOULE DE LA MORT, 3813, Chilton, $.75.
________.. AU FER A CHEVAL, (Part of series: TEXTES EN FRANCAIS FACILE), 1964 , Hachette.
________. LE CHATEAU DU MARTINHOU, 1300 w.l., #812, Chilton, $.75.
________. LA FIN D'UN MONDE, 1300 w.l., #814, Chilton, $.75.
Besso & Chase. CAUSONS ET LISONS, Oxford (1965), $1.50.
Bond, O. F. et al., GRADED FRENCH READERS (1-5), Heath, 1936.
________. BASIC FRENCH READINGS, ALTERNATE SERIES, (1-5). Heath, 1961. $3.12.
________. INTERMEDIATE GRADED FRENCH READERS (6-10). Heath, 1936.
________. BASIC FRENCH READINGS, ALTERNATE SERIES, (6-10). Heath, 1961, $3.48. (Individual books, $1.00)
Bovée, A. AVENTURES PAR LA LECTURE, Harcourt Brace, 1932.
Brunsvick. VERS LA FRANCE. Chilton, $1.25.
Brunsvick & Ginestier. A PARIS, #803. Chilton, $2.00.
Buffan, D. L. STORIES FROM MERIMEE. Holt, 1948.
Ceppi. L'AVENTURE DE TED BOPP. D. C. Heath, 1937, $1.28.
________. LE CASQUE INVISIBLE, D. C. Heath, 1936. $1.28.
Coulanges & Daniel. UN COUP D'OEIL SUR LA FRANCE, #1-038-2. National Textbook, 160pp, illustrated, footnotes, $2.70 N.
Croteau, A. and Selvi, A.M. LECTURES LITTERAIRES GRADUEES. American Book, 1952.
Danpierre, J. LA MAISON D'AUTREFOIS. 1300 w.l., $664, Chilton. $.75.
Daudet, A. LA BELLE NIVERNAISE. Heath, 1938.
De Sauzé, E. and Dureau, A. COMMENCONS A LIRE, Holt, 1940.
________. LISONS DONC. Holt, 1932.
De Segur, S. L'AUBERGE DE L'ANGE GARDIEN. Glove, 1945.
Dumas, Alexandre, Pere. AU SERVICE DU ROI (TEXTES EN FRANCAIS FACILE). Hachette, 1964, 80 pp.
________. AU SERVICE DE LA REINE (TEXTES EN FRANCAIS FACILE). Hachette, 1964, 80 pp.
Dodge, E.R. and Caro-Delvaille. QUELQUE CHOSE DE FACILE. American Book, 1940.
Fourré, Pierre. MEDECIN SOUS LES TROPIQUES. Chilton, #663, 1300 w.l., $.75.
Goscinny, R. LES AVENTURES DU PETIT NICOLAS. Macmillan, 1966, $2.25 N.
Humbert, Andre. CONTES VARIES. Odyssey, 1953.
Humphreys, H. L. and Sanouillet, M. RIONS ENSEMBLE. University of Toronto Press, 1955.

Jacques-Benoist. PIONNIER DES GRANDS LACS. Chilton, 1300 w.l. #665, $.75.

Jassogne & Severance. EN VACANCES (Revised edition). Holt.

Keating, L. CARNET DE VOYAGE. Appleton-Century Crofts, $2.25.

Keating-Clubb. JOURNAL PARISIEN. Appleton-Century Crofts, $2.25.

Langellier. CHEMIN FAISANT. Holt.

Ledésert. AU VOLEUR. Chilton, #819, 1300 w.l. $.75.

Perrault, C. CENDRILLON, Gessler.

________. LE CHAT BOTTE. Gessler.

________. LE PETIT CHAPERON ROUGE, Gessler.

________. LE PETIT POUCET. Gessler.

RECITS DU READERS DIGEST. With skill building exercises, 91 pp., color illustrations, digest size. Readers Digest Services, Inc., $.75.

Riley, M. and Humbert, A. PETITS CONTES GAIS. Merrill, 1940.

Steinhauer, David. LECTURES CHOISIES POUR LES COMMENCANTS. Allyn & Bacon, 1966.

PLAYS

Brodin, S. B. and Vigneras, M. EN SCENE. Dryden Press, 1942.

Célières, A. and Méras, E. TEN LITTLE FRENCH PLAYS. Harper Bros.

DeSauzé, E. SEPT COMEDIES MODERNES. Holt, 1925.

Fouré, Hélène. SIX PETITES PIECES GAIES. John Winston, 1928.

SAYNETTES DRAMATIQUES. Gessler, 1944.

Simpson, E. FIVE EASY FRENCH PLAYS. Ginn, 1926.

b. ADVANCED FRENCH

Badaire, J. PRECIS DE LA LITTERATURE FRANCAISE. Heath, 1926.

Baudelaire. LES FLEURS DU MAL. Chilton, #817, $1.00.

Beaumarchais. LE BARBIER DE SEVILLE. Chilton, #815, $1.00.

Bégué, Armand and Bégué Louise. LA FRANCE MODERNE: SOCIALE, POLITIQUE, ECONOMIQUE. Heath, 1964, $5.20.

Bégué & Franck. AU PAYS DU SOLEIL. Holt.

________. AU FIL DE L'EAU. Holt.

Bellé & Haas. PROMENADES EN FRANCE. Holt.

Brodin & Ernst. LA FRANCE ET LES FRANCAIS. Holt.

Brunsvick & Ginestier. EN FRANCE. Chilton, #803, $2.00.

Carlut, Charles and Marks, Elaine. RECITS DE NOS JOURS. (4 modern short stories), Macmillan, 1964, $2.25.

Chamson, André. HISTOIRES DE TABUSSE. Odyssey Press, 1965, PB $1.50.

Cholakian, Rouben. (ed.) A LA RECHERCHE DE PARIS. Oxford University Press, 1966, PB $2.75.

CHRONIQUES D'HIER ET D'AUJOURD'HUI. Chilton, #725, $2.50.

Corneille, LE CID. Chilton, #749, $1.00.

CULTURE ET CIVILISATION FRANCAISE. (Extracts from 100 French authors, 60 of them contemporary) Chilton, $3.00.

De Sales (ed) POT-POURRI DE LITTERATURE FRANCAISE. National Textbook. PB $.75 N.
Denoeu. IMAGE DE LA FRANCE. Revised. Heath, 1963.
________. L'HERITAGE FRANCAISE. Revised. Holt, 1966.
________. PETIT MIROIR DE LA CIVILISATION FRANCAISE. Heath, $4.80. Revised.
Fourré, P. DEUX HISTOIRES D'ANIMAUX. Chilton, 3,000 w.l., #818, $.75.
Guinnard, Auréa. BONJOUR LA FRANCE. Odyssey Press, 1966, $3.50.
________. BONJOUR PARIS. Odyssey Press.
Harris & Lévèque. BASIC FRENCH READER. Revised. Holt.
Igot, Yves. EIFFEL. 3,000 w.l. Chilton, #821, $.75.
________. MONSIEUR ET MADAME CURIE. Chilton, 3,000 w.l., #662, $.75.
Langellier. BILLET CIRCULAIRE. Appleton-Century-Crofts, 150 pp. PB, $1.95.
________. CES GENS QUI PASSENT. Revised. Holt, 1966.
Moliere, L'AVARE. Chilton, #835, $1.00.
________. LES FEMMES SAVANTES. Chilton, #660, $1.00.
Musset. ON NE BADINE PAS AVEC L'AMOUR. Chilton, #836, $1.00.
Pagnol, M. LE CHATEAU DE MA MERE. Chilton, 3,000 w.l., #855, $1.00.
________. LA GLOIRE DE MON PERE. Chilton, 3,000 w.l., #856, $1.00.
Racine. ANDROMAQUE. Chilton, #661, $1.00.
Schwartz & Amateau. UNIT READINGS FROM FRENCH MASTERS. Oxford Book Co., 1965.
VISAGE DE ST.-EXUPERY. Chilton, 3,000, w.l., #857, $.75.

c. STUDENT MAGAZINES

1) In French Only

BONJOUR. First-year French, elementary approach, monthly, $75. Scholastic. 8 pp.
CA VA. First-year French, high school approach, monthly, $.75. Scholastic. 8 pp.
CHEZ NOUS. Second-Year French, monthly, $.75. Scholastic 8 pp.
LA CROISADE. French II. Christian Philosophy, mature approach. Monthly, 4 pp. plus frequent inserts, $1.00 ten or more subscriptions. Tapes to accompany, $.50 each month. Two month trial basis. 7 Alling Street, Newark New Jersey, 07102.
ECOLIER. Four levels. 2925 Boulevard Gouin, Montreal, P. Q. Canada.
FRANCE-AMERIQUE. Weekly. 127 East 81 Street, New York.
LOISIRS. French III. Monthly, $.75. Scholastic.
PASSE-PARTOUT. LE JOURNAL DES JEUNES. Monthly, $2.50. McGraw-Hill/Hachette, 330 W. 42nd Street, New York 10036 (1966)
LA VIE. Twice monthly, 8 pp., $1.75 ten or more subscriptions, National Textbook Corporation, 4761 West Touhy, Lincolnwood, Illinois.

2) Multi-Language Student Periodicals

FOREIGN LANGUAGE REVIEW, Quarterly, $1.50. World news items and articles on three levels. English-French-German-Latin-Spanish. 200 Park Avenue South, New York, N. Y. 10003.

QUINTO LINGO. (ed.) J. I. Rodale. Monthly. Issues devoted to a single subject. English-French-German-Italian-Spanish.

3) Foreign Periodicals-Purchase

French and European Publications, Rockefeller Center-French Building, Inc., 610 Fifth Avenue, N.Y. 10020. Special Student Offer, 1966-1967.

MATCH. 16 issues, every other week, by sea, $4.00. ($15.00--52 weeks)

MARIE-CLAIRE. 16 issues during the school year, $4.00. (Semi-monthly, girls)

ELLE. 16 issues, 2 per month, $4.00, by sea. ($15.00--52 weeks)

TOP: REALITIES JEUNESSE. 2 issues per month, 18 copies, $4.00 ($11.00--52 weeks)

L'EXPRESS. Newsweekly of France. 8 months, by air, $12.50. ($20.00 per year, air)

LE FIGARO(Paris). One day's edition each week for 10 successive weeks, $2.00. Free desk copy to teacher. Sample copy plus subscription forms from OVERSEAS NEWSTAND, 8 Balfour Street, Valley Stream, N. Y. 11580.

4) Available at the Cleveland Public Library, Foreign Literature Department, 2nd Floor, 1-2 week loan basis.

ACTUALITE COUTOURE (CHAPEAUX DE PARIS) Quarterly
LA FEMME CHIC, Quarterly. (Les documents officiels de la haute couture)
LE JARDIN DES MODES, Monthly.
L'OFFICIEL DE LA COUTURE ET DE LA MODE DE PARIS. 6 times yearly.
PARIS MATCH. Weekly.
PLAISIR DE FRANCE. Monthly.
REALITES. Monthly.
JOURS DE FRANCE. Monthly.

3. *Materials For Students*

a) Dictionaries

Auge. PETIT DICTIONNAIRE FRANCAIS. LAROUSSE. #696, French and European Publications, Inc., $2.50.

Fourré, Pierre. PREMIER DICTIONNAIRE EN IMAGES. French I. 256 pp, 1500 illustrations. Chilton, #657, $2.50.

Gougenheim. DICTIONNAIRE FONDAMENTAL DE LA LANGUE FRANCAISE. 256 pp., illustrated, Chilton #658, $2.50. French II & III.

LAROUSSE DE POCHE, 32,000 words. PB $.90, Cambridge.

LAROUSSE DES DEBUTANTS, $2.75. French and European Publications.

b) Grammar and Review Materials

FRANCE IN REVIEW. Book I, $.85; Book II, $1.00; Book III, $1.15. Cambridge.

FRENCH GRAMMAR IN REVIEW. $.50; FRENCH TWO YEARS, $.50; FRENCH THREE YEARS, $.50, Cambridge.

FRENCH IN REVIEW. Book I, $.75; Book II, $.85; Book III, $1.15. Cambridge.

REVIEW TEXT IN FRENCH. 1st Year, $.90; 2nd Year, $1.00; 3rd Year, $1.00. Workbook editions: $1.35, $1.45, $1.50. AMSCO School Publications, Inc.

GRAPHIC FRENCH GRAMMAR CHART. Plasticized, 8 pp. #6110, $1.00 List. Charles E. Merrill Books, Inc.

c) Other Materials

FAMOUS FRENCH PAINTERS, Pocket Books, Inc. C28, $.35.

FRENCH PROVINCIAL COSTUMES, French Folklore Society, Jeannine Dawson, 850 Webster St., Apr. 400, Palo Alto, California, 94301. $.50.

FRENCH REGIONAL DANCES. Set of 14 dances with music and detailed, illustrated directions. $2.60. French Folklore Society. (see above)

FRENCH THROUGH PICTURES. Pocket Books, Inc. C 78, $.35.

LA FRANCE ET LES FRANCAIS (French II and III) History, culture famous cities and citizens of France, in French. Cambridge Book Co., $.50.

MOST USEFUL FOREIGN PHRASES FOR THE TRAVELER. Pocket size guide to '09 useful conversational phrases in French. Holiday Magazine, 641 Lexington Avenue, New York, N. Y. 10022 (1962) 64 pp. Free.

4. *Audio-Visual Materials*

a. Films

1) CLEVELAND PUBLIC LIBRARY

FILM DIVISION, one-day use, at minimal cost. Teachers using these films must be registered in the film department.

AZURE COAST, 18 min. Covers the principal cities of the south of France; an interesting coverage on the perfume industry.

ART SURVIVES THE TIMES, 10 min. Artistic and creative life of France since the end of the war.

BALZAC, 22 min. Film biography of the great French novelist Honore de Balzac, equally the portrait of a man and of an era.

CADET ROUSSELLE, 8 min., color. A humorous French folksong relating the story of Cadet Rousselle, a popular clown of the pre-Napoleonic era. Cartoon.

COLETTE, 31 min. Visual biography. Commentary in French written by Colette herself. English subtitles.

CORSICA, 10 min. Depicts the landing of French troops, presents native customs, village dancing, and gay music of Corsicans.

FRANCE, 10 min., color. Interesting arrangement of pictorial facts about France. Carefully conceived to provide authentic impressions of the country's high points of interest, her modern economy, and national heritage.

FRANCE: BACKGROUND FOR LITERATURE, 10 min., color. Scenes from Paris, Orleans, Chateau d'IF, Marseilles and Normandy; recaptures the France of the stories of Hugo, Balzac, de Maupassant, Dickens, and Poe.

FRENCH CHILDREN, 10 min. Everyday activities and customs of a farm family in Brittany.

GOSPEL IN STONE, 20 min. Medieval sculpture from the cathedrals of France enact the story of the Life of Christ. A rare and pious performance.

IMAGES FROM DEBUSSY, 15 min. Impressionistic French film which creates photographically the mood of Debussy piano compositions played by Jacques Fevrier.

IMAGES MEDIEVALES, 20 min., color. A French film which depicts medieval European life through the use of 14th and 15th century manuscript illuminations. The music score is based on medieval themes. Effective and beautiful.

IMMORTAL BIZET, 25 min. Documented story of the musician Bizet; includes the performance of some of his works.

JOURNEY TO PROVENCE, 10 min. color. Historical and modern highlights of this ancient region of southern France.

LASCAUX: CRADLE OF MAN'S ART, 18 min., color. Shows paintings of prehistoric man in the Lascaux Cave in Southern France; tells briefly of prehistoric man.

LE MONT SAINT-MICHEL, 10 min., color. Presents a well-founded picture of the Mont-symbol of man's striving toward physical and spiritual elevation.

LOUIS PASTEUR: MAN OF SCIENCE, 27 min. Life of the famous French scientist, struggle against prejudice of the French Academy of Science.

MEDIEVAL ARCHITECTURE, 20 min. Development of architectural form and line as illustrated in the notable feudal castles of the Loire Valley.

MODERN FRANCE: THE LAND AND THE PEOPLE, 10 min. Human approach to the study of France--wheat fields to barges, steel workers to truck gardeners. 1953.

PARIS 1900, 76 min. Lively and entertaining documentary of Paris from 1900 to World War I. Highly recommended.

PARIS: THE AGELESS CITY, 11 min., color. Features famous spots of Paris. Guide.

PARIS ON THE SEINE, 20 min., color. Jack Cardiff, imaginative photographer of Red Shoes, gives a tour of his particular Paris, spectacular and thrillingly beautiful camera study of the "Queen of the Cities."

PASTEUR'S LEGACY, 24 min. Story of Pasteur's scientific career; shows work of the Pasteur Institute.

RENAISSANCE ARCHITECTURE, 20 min. Notable examples of Renaissance architecture in France.

SONG OF THE AUVERGNE, 20 min. Typical day in the life of the average Auvergnat in the little town of Orcival, France: folksongs, country fair, market place, church service.

TOULOUSE LAUTREC, 22 min., color. Draws on photographs, paintings, drawings, and etchings plus scenes from Paris streets and cafes to recapture Lautrec's special world. Uses the artist's own works.

VAN GOGH: DARKNESS INTO LIGHT, 24 min. Discusses the life and work of Vincent Van Gogh as portrayed in the motion picture "Lust for Life." Presents scenes of the filming.

VOICI LA FRANCE, 28 min., color. Flight to France via PAWA: Paris, Britanny, Mt. Blanc, the Riviera, Cote d'Azur, Nice, Cannes and Basque country. Ample coverage of the way of life of the people.

ZANZABELLE IN PARIS, 15 min. Puppet film for children. Narration in French, English subtitles.

2) CUYAHOGA COUNTY LIBRARY

RED BALLOON, 34 min., color, $3.00. Filmed in the streets of Paris, no narration. A fantasy about a small boy who makes friends with a red balloon.

JOURNEY IN FRANCE, 16 min., color, $1.50. French family travels by barge along the rivers and canals of France from Marseilles to Strasbourg.

3) KENT STATE UNIVERSITY, Audio-Visual Center

The following films are available for rental on a 1-5 calendar day basis; amount specified plus 10¢ handling charge per film.

L'AUTOMNE EST UNE AVENTURE, 11 min. b & w, A 2064, $2.25.

BEGINNING FRENCH INTONATION, 10 min. b & w, A 1431, $2.25. Uses a beginning class to demonstrate and explain principles of intonation; analyzes differences in intonation patterns of English and French, uses charts and animated diagrams.

CHEZ NOUS EN FRANCE, 10 min., b & w, A 416, $2.25. Tour of a French mountain village with glimpses of skiing and French village life. Narration in French.

LA FAMILLE TRAVAILLE ENSEMBLE, 11 min, b & w, A 2059, $2.25.

UNE FAMILLE BRETONNE, 11 min. b & w, A 1088, $2.25. Simple French description of family life in Brittany. Approximately the same material as in FRENCH CHILDREN.

LA FERME--LES PETITS DES ANIMAUX, 11 min., b & w, A 2058, $2.25.

FRANCE ACTUELLE: LE PAYS ET SES HABITANTS, 11 min, b 7 w, A 2053, $2.25.

PARIS: LA VILLE ET SES HABITANTS, 11 min., b & w, A 2062, $2.25.

LE PETIT COQ QUI REVEILLE LE SOLEIL, 11 min., b & w, A 2055, $2.25.

LE PLUS PETIT ANGE, 13 min., b & w, B 1114, $3.00. French narration.

LE PRINTEMPS EST UNE AVENTURE, 11 min., b & w, A 2061, $2.25. French narration.

QUELQUE PAGES DE GRAND ECRIVAINS FRANCAIS, 13 min., color, BC 1059, $5.25. Five dramatizations of short works of three noted French writers; La Fontaine, La Bruyere, Prosper Merimee. Actual works, period costumes, historic settings, narration by Claude Dauphin.

VACANCES EN NORMANDIE, 10 min., color, AC 1184, $4.00. French narration. Follows a Parisian family on a trip through Normandy, pictures folk dances, brief account of fisherman's lives, view of countryside, products and industries.

LA VIE DANS UNE FERME FRANCAISE, 11 min., b & w, A 2050, $2.25.

LE VILAIN CANETON, 11 min., b & w, A 2066, $2.25, French narration.

WHY STUDY FOREIGN LANGUAGES, 11 min., b & w, $2.25.

4) FILM SOURCES: Catalogs on request. Complete address in DIRECTORY

CHILTON
CLASSIC FILM EXCHANGE
INTERNATIONAL FILM BUREAU, INC.
McGRAW-HILL TEXT FILMS
TRANS-WORLD FILMS
U. S. GOVERNMENT FILMS FOR PUBLIC EDUCATION USE, #34006-63, Office of Education, $3.00.

b. Records

1) CLEVELAND PUBLIC LIBRARY. The following records or albums are available for one week through the Foreign Literature Department, 2nd Floor.

a) Recorded Literature:

- Anouilh, Jean
  - ARDELE OU LA MARGUERITE
  - CECILE OU L'ECOLE DES PERES
  - LA FOIRE D'IMPOIGNE
  - JEAN ANOUILH LIT ANTIGONE
  - MEDEE
- Baudelaire, C. P.
  - LES FLEURS DU MAL
- Benoît-Lévy
  - LIBERTE, EGALITE, FRATERNITE
- Bosselet
  - SCENES DE LA VIE FRANCAISE
- Camus, Albert
  - AUTEURS DU 20^{e} SIECLE
  - ALBERT CAMUS LIT CAEDMON
  - LE MYTHE DE SISYPHE
- Cendrars, Blaise
  - BLAISE CENDRARS
- Claudel, Paul
  - LA CHANSON DE ROLAND
  - PAUL CLAUDEL VOUS PARLE
- Cocteau, Jean
  - LES MARIES DE LA TOUR EIFFEL
  - LES PARENTS TERRIBLES
  - ORPHEE
  - PORTRAITS--SOUVENIR
  - READS HIS POETRY AND PROSE IN FRENCH
- Corneille, Pierre
  - LE CID
  - HORACE
  - POLYEUCTE
- Daudet, Alphonse
  - LA CHEVRE DE MONSIEUR SEQUIN
  - TARTARIN DE TARASCON
- Du Bellay, Joachim
  - POEMS
- Eluard, Paul
  - POETRY
- FRENCH POETRY, SELECTED AND READ BY J. V. PLEASANTS
- FRENCH SHORT STORIES, READ BY ARMAND BEGUE AND OTHERS
- FRENCH SONGS FOR CHILDREN
- Geraldy, Paul
  - TOI ET MOI
  - VOUS ET MOI
- Gide, A.
  - ANDRE GIDE VOUS PARLE
- GOLDEN TREASURY OF APOLLINAIRE, COCTEAU, ELUARD, ARAGON
- GOLDEN TREASURY OF DE NERVAL, BAUDELAIRE, VERLAINE AND RIMBAUD
- GOLDEN TREASURY OF FRENCH DRAMA
- GOLDEN TREASURY OF FRENCH LITERATURE
- GOLDEN TREASURY OF FRENCH PROSE (3)
- GOLDEN TREASURY OF FRENCH VERSE, READ BY JEAN VILAR
- Guy, Georges
  - AN ANTHOLOGY OF FRENCH POETRY 2 Vol.
- Heredia, J.
  - POEMS
- Hugo, V.
  - POEMES
- Ionesco, Eugène
  - LA CANTATRICE CHAUVE
  - LA PHOTO DU COLONEL
  - LE PIETON DE L'AIR
  - LA VASE
  - IONESCO LIT LA LECON
- Jouvenel, G. C.
  - COLETTE READING GIGI
  - COLETTE VOUS PARLE
- La Fontaine, Jean de
  - FABLES (2 records)
- Léger, A. S.
  - SAINT-JOHN PERSE (POETES D'AUJOURD'HUI)
- Malraux, Andre
  - LA BOMBE
  - LES VOIX DU SILENCE
- Marivaux, P. C.
  - LE JEU DE L'AMOUR ET DU HASARD
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- Mauriac, F.
  - FRANCOIS MAURIAC: SELECTIONS
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- Moinaux, Georges
  - LA PAIX CHEZ SOI

- Molière, J. B.
  - L'AVARE
  - LE BOURGEOIS GENTILHOMME
  - LE MEDECIN MALGRE LUI
  - LES PRECIEUSES RIDICULES
  - LE TARTUFFE
- Musset, Alfred de
  - ALFRED DE MUSSET
- NINETEENTH CENTURY FRENCH POETRY
- Pagnol, Marcel
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- Perrault, Charles
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  - RABELAIS: SELECTIONS
- Racine, J. B.
  - ANDROMAQUE
  - BERENICE
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- Renard, Jules
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- Romains, Jules
  - JULES ROMAINS
- Ronsard, Pierre de
  - PIERRE DE RONSARD
- Rostand, Edmond
  - CYRANO DE BERGERAC
- Saint-Exupéry, Antoine de
  - LE PETIT PRINCE
- Valéry, Paul
  - PAUL VALERY VOUS PARLE
- Verlaine, P.
  - PAUL VERLAINE
- Vigny, A. V.
  - ALFRED DE VIGNY
  - POETRY
- Villon, Francois
  - POETRY
- VOIX DE 8 POETES DU CANADA
- Voltaire, F. M.
  - CANDIDE

b) Phonodisc Collection
On Learning the Language

Alden, D. W. PREMIER MANUEL: GRAMMAIRE ET CIVILISATION

Bégué, Armand. SPEAK AND READ FRENCH, 3 Vols.

Boorsch, Jean. MODERN FRENCH BY SOUND

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Cleveland Press and News. LEARN A LANGUAGE, CONVERSATIONAL FRENCH COURSE

Cohen, L. J. LISTEN AND LEARN FRENCH

_______. SAY IT CORRECTLY IN FRENCH

CONVERSA-PHONE LANGUAGE COURSE: CHILDREN'S FRENCH

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Educational Services, W.D.C. FRENCH BASED ON FRENCH FAMILIARIZATION MANUAL

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Fraser, W. H. FOUNDATION COURSE IN FRENCH, 6 Records

Harris, J. E. BASIC CONVERSATIONAL FRENCH, 2 Records

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LINGAPHONE COURS DE FRANCAIS, 7 Records (Reference use only)

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Madrigal, M. SEE IT AND SAY IT IN FRENCH, 2 Records

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_______. LANGUE ET CIVILISATION FRANCAISES, 3 Records

Robin, Charles. LE FRANCAIS PAR LA METHODE DIRECTE, 5 Records

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SAY IT CORRECTLY IN FRENCH

THE 700 WORDS YOU WILL NEED MOST IN FRANCE, 1 Record

TWO-SPEED RECORD COURSE: FRENCH

UNDERSTANDING SPOKEN FRENCH

2) OTHER SOURCES

BEGINNING-TO-READ BOOKS, Follett Publishing Co.

FR 1 MABELLE LA BALEINE L5444, TRUDI LA CANE L8988 $1.59 each, Record FR 1, 3120, $3.00
FR 2 LE TROU DANS LA COLLINE L5050, TROP DE CHIENS L8979, $1.59 each, Record FR 2, 3140, $3.00
FR 3 PERSONNE N'ECOUTE ADRE, L6905; LA VACHE CURIEUSE, L4920, $1.59 each; Record FR 3, 3160, $3.00

EN FRANCE COMME SI VOUS Y ETIEZ, 4 LP Records and Textbook, $24.50, Hachette

FRENCH TODAY, 6 Records, $5.95 each. Series featuring topical matters keyed to teen-age interests. Each lesson is divided into 4 sections: 1-normal speed, 2-imitation, 3-questions and answers, 4-pattern drills, pronunciation and vocabulary exercises. Educational Record Sales.

F 101: LES VETEMENTS DE PAPIER, LE TOUR DE FRANCE, LE NOUVEL AN, LES DEBATS POLITIQUES
F 102: LA CUISINE DES NATIONSUNIES, LE LYCEE FRANCAIS, DESTINATION LUNE, LA MARSEILLAISE (Song)
F 103: PROMENADE A LA TOUR EIFFEL, LES LANGUES DU MONDE, UNE FRANCAISE A LA MAISON BLANCHE, AUPRES DE MA BLONDE (Song)
F 201: A LA DECOUVERTE DE NOUVEAUX MONDES, LA SEINE (Song), LE MARCHE AUX PUCES, JULES VERNE
F 202: CORRESPONDANCE TRANSATLANTIQUE, SONNET PAR ALFRED DE MUSSET, PROJET DE VOYAGE EN EUROPE, LE CINEMA
F 203: LE PROBLEME DES LANGUES EN BELGIQUE, BULLETIN METEOROLOGIQUE, LA RADIO COMME MOYEN D'ENSEIGNEMENT, MA NORMANDIE (Song)

FRENCH SONGS FOR TEACHING FRENCH, 2-10" Records, 33-1/3 RPM, 22 Songs, Text in French with English translation, Song texts are read before each song is sung.
$8.50, Educational Record Sales.

Klinck & Klinck, ECOUTER ET CHANTER (1964) 28 Songs, Disc Recordings with supplementary pattern practices, $9.80. Student booklets, $1.20 each; teacher's manual, $1.20. Holt.

c. Tapes

1) KENT STATE UNIVERSITY.
Tapes for Teaching, Audio-Visual Center, Kent, Ohio.
Select the program desired, list it by code number and title, indicate the preferred speed; tapes will be recorded single track unless otherwise specified. You may send your own tape or purchase tape from the Audio-Visual Center. Approximate the amount of tape needed by the following:

	PURCHASE PRICE	7-1/2 SPEED	3-3/4 SPEED
1200 ft. reel	$2.25	@ 7-1/2 30 min.	@ 3-3/4 1 hr.
600 ft. reel	1.60	15 min.	30 min.
300 ft. reel	.90	----	15 min.

A service charge of $.50 per 15 minutes of recording is charged, plus $.10 handling charge per tape. Payment should accompany all orders of $2.00 or less. Make check or money order payable to Kent State University.

FRENCH DICTATION CONTEST WINNERS.
8 Programs, 30 min. each. Produced by the University of

Buffalo, College of Arts and Sciences. Each program contains twelve questions asked three times for allowing opportunity to write, understand, and make revisions: 1) familiarization at moderate speed 2) slow speed allowing time to write the phrases and correct punctuation 3) moderate speed to allow for revisions.
FL 42, FL 46, French I. FL 43, FL 47, French II.
FL 44, FL 48, French III. FL 45, FL 49, French IV.

FRENCH IN SLOW MOTION.
11 Programs, 15 min. each except FLF 20 which is 30 min. Produced by the Department of Romance Languages, University of Minnesota. A native Frenchman pronounces words, phrases and short sentences relating to everyday situations and at the same time brings out the basic sounds of French. The English is given once, the French twice. These lessons for beginning students are graded for vocabulary and grammar and are self-explanatory.

FLF 1 Vowels, Accents, Silent Consonants
2 ou, on, ai, liaison
3 an, en, oi, uvular R
4 au, eu
5 au, eu, and review

FLF 6 in, ien
7 un
8 ill, -il, numbers
9 gn, oin
10 que, qui, numbers

FLF 20 An Elementary Class in French (30 min.)

THE OTHER MAN'S LANGUAGE.
10 min. Produced by UNESCO. FL 34. A report on new ways of teaching foreign languages. Documents the importance of learning languages before the ages of 10 to 14.

PRENONS FRANCAIS.
30 min. FL 33. Lists about 200 given names. The name is said first in English and then in French by Mademoiselle Andrèe. Included are those names more rarely used in French, but popular in English and vice versa. A few nicknames are also in this list. A brief dialog functionally presents, COMMENT VOUS APPELEZ-VOUS? Produced by Sister Mary Gregoire, O.P., Rosary College, River Forest, Ill.

PRESENTATION DE COLLECTIONS.
15 min. FL 35. Produced by Sister Marie Philip, College of St. Catherine, St. Paul, Minn. Newscast of a fashion show. Voice is that of a French college student.

QUELLE HEURE EST-IL?
30 min. FL 36. Produced by Sister Mary Gregoire, O.P. Rosary College. A dialog in four parts based on QUELLE HEURE EST-IL? and related expressions of time.

RECITAL DE POESIE, FRANCOISE DEBULLE.
Part I. 28 min. FL 37. Produced by the French Broadcasting

System in North America. French poetry recited by a former pensionnaire of the Comedie Francaise, Paris. Excellent diction, remarkable declaration especially in humorous passages. Selections include: LE NUAGE, VOUS AVIEZ MON COEUR, LES ROSES, RECUEILLEMENT, LE CIEL EST PAR-DESUS LE TOIT, IMPRESSION DE PRINTEMPS, J'AI PRESQUE PEUR, APPARITION, LE SYLPHE, ADIEUX DE JEANNE D'ARC A LA MEUSE, and others.

Part II. FL 38. 18 min. Selections include: LA VIERGE A MIDI, CHANSON, L'ETE, LA REINE MORTE, LE BONHEUR: LA FRANCE IMMORTELLE, LA RONDE AUTOUR DE MONDE, and others.

2) OTHER SOURCES

AUDITORY COMPREHENSION IN FRENCH. Student drill book, teacher's book, recording by native speakers. Materials carefully graded. French Level I, 2 tapes, $11.90. French, Level II, 3 tapes, $17.85. French Level III, 6 tapes, $35.70. Sample sent on request. College Entrance Book Co.

LES CELEBRITES SERIES. Tapes or Records, $5.00 N. Important scenes from the lives of historic French personalities are dramatized. Teacher's guide, text, and notes. EMC Corporation.

CONTES FRANCAIS. Tapes to accompany educational cartoon booklets, produced by LE TRETEAU DE PARIS THEATRE CO. Booklets: Merimée, CARMEN, 32 pp., 28 min.; De Maupassant, LA PARURE, 24 pp., 23 min.; Hugo, LES MISERABLES, 24 pp., 25 min. Books are $.50 each, tapes $7.95. Prakken Publishers.

FABLES FRANCAISES SERIES. La Cigale et la Fourmi; Le Corbeau et le Renard; Le Loup et le Chien. Fables are dramatized, then read, there is pause for repetition. Teacher's guide, text, and notes. $5.00 N. EMC Corporation.

LA FAMILLE DEBOIS SERIES. First of a projected series dramatizing the story of a modern French family and the romance of their young daughter with a young American businessman. FT 3100: Vol. 304 à Destination de New York, La Famille Debois à New York. Guide with text and notes. $5.00 N. EMC Corporation.

PROMENADE EN FRANCE SERIES. An American student goes on a tour of famous sites of Paris, Southern France, and Brittany. Two French students provide background and historical information. Authentic sound effects and background music. Each recording gives six 5-minute episodes. Guide with text and notes. $5.00 N each. FT 2100: Promenade à Paris, Soiree à Montmartre, Au Restaurant, Boul' Mich', Les Bouqunistes de la Seine, A la Citè Universitaire. FT 2101: Château de la Lorie, Au Pays des Coiffes, Dans les Alpes, Mont Saint-Michel, Notre-Dame de Chartres, Carcassonne.

LA VIE FRANCAISE SERIES. Tapes or records. $5.00 each, with guide, text, and notes. Conversations between a young American girl and the French family with whom she is spending the summer. Points out differences between French and American customs. Each recording presents six 5-minute episodes.

1100: Présentation de la Famille, Un Repas, La Petite Ville, l'Ecole Primaire, Le Lycée, Le Bureau.
1101: Le Marché, Faire la Cuisine, En Courses, Visite de l'An, Ecrire une Lettre, La Maladie.
1102: Départ en Vacances, La Plage, La Pêche, Le Cinéma, Le Scoutisme, Garçons et Filles.
1103: Le Café, Le 14 Juillet, Une Fête de Famille, Le Football, Le Ski, Le Tour de France.
1104: Excursion à Bicyclette, La Ferme, La Compagne, Le Boulanger-pâtissier, Le Bureau de Tabac, La Couturière.

d. Filmstrips

1) CLEVELAND PUBLIC LIBRARY: 3-day loan, Film Bureau.

GEORGES ROUAULT. Color, script, 1960. Representative collection of 23 paintings including detail shots used to explain artist's temperament and interests.

FRANCE IN THE 18TH CENTURY. Color, script, 1951. Vivid account of the social upheaval in France which has been called the Age of Enlightenment.

PAUL GAUGUIN. Color, script, 1960. Thirty-six paintings point up his genius and unique approach to beauty through the use of color, line and form. Includes information on Gauguin's background.

HENRI MATISSE. Color, script, 1960. Part I: Introduction to his works and techniques. Part II: Reproductions of 37 paintings and other works showing characteristic details of the artist.

PARIS. Color, captions, 1958. Shows why Paris is the cultural, commercial and industrial center of France.

PIERRE AUGUSTE RENOIR. Color, script, 1960. Fifty paintings trace the development of his style, examine his experiments in impressionism, and show evidence of his warm personality.

2) CUYAHOGA COUNTY PUBLIC LIBRARY

ART IN 19TH CENTURY FRANCE. A-96.

ART OF ROYAL FRANCE. Watteau, Boucher, Fragonard. A-93.

PAUL CEZANNE. Color. Events of his life, major works. A-109.

FRANCE TODAY: Economic and political difficulties of contemporary France brought about by problems of new industry, NATO, and Struggle in Algeria. SO 787.

FRENCH FOR ELEMENTARY SCHOOLS, Set II. Color. Filmstrips and record. French dialog, 2 bands: 1 oral comprehension; 2 repeats for pauses. L 269 Les Parents de Michel, L 270 La Maison, L 271 L'Epicerie Libre Service, L 272 La Journée de Michel, L 273 Les Amis de Michel, L 274 La Ferme.

PAUL GAUGUIN. Paintings in chronological order to show development of Gauguin's style. A-97.

LIVING IN FRANCE. Terrain, climate, resources and occupations of different regions. So 820.

HENRI MATISSE, Part I: Early works. A-74. Part II: Later period. A-85.

PIERRE AUGUSTE RENOIR. Fifty of Renoir's best known works, 1864-1919, arranged chronologically. A-86.

RHONE VALLEY IN FRANCE. Life and work in the valley towns and farms. So 1183.

GEORGES ROUAULT. Paintings created between 1893 and 1952. A-84.

3) OTHER SOURCES

AUTHENTIC FRENCH. Series of six filmstrips in color, sound on tape. $39.00. La Belle Au Bois Dormant, Le Comte De Monté Cristo, Le Petit Chaperon Rouge, Les Miserables, Cyrano De Bergerac, Cendrillon. Encyclopedia Britannica.

Buckley. UNE ANNEE EN FRANCE. 15 color filmstrips and 5 reels of tape. Commentary with French on one track, English on the other. Filmstrips and script booklet, $76.00. Tapes, $50.00. Intermediate and advanced French. Holt.

Chatagnier and Chatagnier. IMAGES DE LA FRANCE CONTEMPORAINE. (1966). Series of 32 lessons, with filmstrip and tape for each. Tape gives text and drills on structure elements. For intermediate or advanced classes. Can be used as an entire course, or in part for culture and civilization enrichment. Sampler Kit: 1 Textbook, 1 filmstrip, 1 tape for $9.50 (Value: $18.45). International Film Bureau.

LIFE FILMSTRIPS. In English. 70 frames each. Accompanied by either a lecture note booklet or a reprint from LIFE magazine of the article on which the filmstrip is based. Titles: PAUL GAUGUIN, GEORGES ROUAULT, VINCENT VAN GOGH, HENRI MATISSE, I & II, PIERRE A. RENOIR.

MODERN FRANCE. (1966). Color, 60 frames, $6.00. Shows how modes of living, climate, resources, and occupations vary from area to area. Paris as the transportation and cultural center of France. SVE.

e. Pictures, Maps, Charts, Flannel Boards

Denoyer-Geppert Co. Colored wall maps and pictures, French text. Maps for beginner classes, advanced classes and enrichment. Catalog FM 63g for maps in other languages. Bulletin 4660, French historical maps.

DISPLAY PHOTOGRAPHS. 16 four-colored, 13" x 18" each. Reverse side has descriptive text, factual and discussion questions in French. $20.00. Holt.

FLANNEL BOARD. Instructo-flannel board visual aids for French. Educational Services.

NATIONAL GEOGRAPHIC SOCIETY. Color sheets from NATIONAL GEOGRAPHIC MAGAZINE. Leaflet lists available materials, cost is postage plus handling.

POCKET LIBRARY OF GREAT ART. Booklets contain 30 pp. in full color, 22 pp. in b & w, $.50 each. A 3 Toulouse-Lautrec, A 4 Cezanne, A 6 Van Gogh, A 7 French Impressionists, A 10 Matisse, A 11 Renoir, A 13 Manet, A 14 Rouault, A 15 Gauguin. Pocket Books, Inc.

TIME MAGAZINE. "Modern France," July 13, 1962. Pictures of the influence of America on France. $.25.

WALL CHARTS AND MAPS. Continental Book Co.

B. PROFESSIONAL REFERENCES

1. *General Professional Materials*

Chevalier, ét. al. GRAMMAIRE LAROUSSE DU FRANCAIS CONTEMPORAIN (1964), French and European Publications.

Deak & Deak. DICTIONARY OF COLORFUL FRENCH SLANG AND COLLOQUIALISMS. French and European Publications. PB $1.35, Cloth $4.50.

"France Today," series of seven articles in CURRENT HISTORY, April, 1966.

Grebanier, Karl. AUDIO-LINGUAL TECHNIQUES FOR FOREIGN LANGUAGE TEACHING, Prentice-Hall, Inc. PB 64 pp. $1.95.

Brooks, Nelson. LANGUAGE AND LANGUAGE LEARNING. Harcourt Brace. $3.50.

FRENCH FOR SECONDARY SCHOOLS (1960) New York State Board of Education, Publications Distributions Unit, Room 169 Educational Building, Albany 1, New York. $1.50.

GUIDELINES: SOME AGREEMENT ABOUT THE TEACHING AND LEARNING OF MODERN LANGUAGES (May, 1965), Modern Lanugage Study, Bulletin No. 3, College of Education, Ohio State University, Columbus, Ohio.

Lado, Robert. LANGUAGE TEACHING: A SCIENTIFIC APPROACH. McGraw-Hill, PB $3.95; Cloth, $5.95.

________. LANGUAGE TESTING: THE CONSTRUCTION AND USE OF FOREIGN LANGUAGE TESTS. McGraw-Hill. $6.00.

LIVRES DE POCHE SERIES. French literature in paperbacks, more than 50 authors. Macmillan.

Seibert & Crocker. SKILLS AND TECHNIQUES FOR READING FRENCH. Harper and Row. $2.50.

SEQUENTIAL PROGRAMS IN FOREIGN LANGUAGE FOR A RESTRUCTURED CURRICULUM (Grades 7-12). Curriculum Restructuring Project, Educational Research Council of Greater Cleveland, March 1, 1966. 68 pp.

Thérond, Maurice. DU TAC AU TAC. Chilton, 1955.

2. *Professional Journals*

FRENCH REVIEW. American Association of Teachers of French. J. Henry Owen, Circulation Manager, Eastern Michigan University, Ypsilanti, Michigan, 48197. Six issues a year. $5.00.

MODERN LANGUAGE JOURNAL. National Federation of Modern Language Teachers Association, Inc., Wallace G. Klein, Business Manager, 13149 Cannes Drive, St. Louis, Missouri, 63141.

MODERN LANGUAGE QUARTERLY. (ed.) Malchett, Wm. H. University of Washington Press, Seattle, Washington, 98105. $4.00 (CPL).

MODERN LANGUAGE REVIEW. (ed.) Spencer, Moore & Stopp. Modern Humanities Research Association, Downing College, Cambridge, England. $6.00. (American Secretary: Dean Calvin Linton, Columbian College of Arts and Sciences, George Washington University, Washington 6, D. C.

PMLA. The Modern Language Association of America. George L. Anderson, Treasurer, 4 Washington Place, New York 10003. Five issues yearly. $15.00 regular members.

*FOREIGN LITERARY JOURNALS, available from the Cleveland Public Library, reference use only, Foreign Literature Division:

LA NOUVELLE REVUE FRANCAISE, Monthly
LA REVUE DE PARIS, Monthly
LA REVUE DES DEUX MONDES, Bimonthly
LA TABLE RONDE, REVUE EUROPEENNE DE RECHERCHE CHRETIENNE
LES TEMPS MODERNES, Monthly

3. *Newsletters*

THE CARDINAL. Ohio MFL News, 751 Northwest Boulevard, Columbus, Ohio 43212. 6X Yearly, FREE.

COMMUNICATE. Electronic Teaching Laboratories, 5034 Wisconsin Avenue, NW, Washington, D.C. 20016. FREE.

DFL Bulletin and DFL News and Notes. Department of Foreign Languages, National Education Association, 1201 16th Street, NW, Washington, D.C. 20036. (NEA Membership a prerequisite, $5.00).

EDUCATION IN FRANCE. Published 4X a year by the Cultural Services of the French Embassy. Distributed by FACSEA, 972 Fifth Avenue, New York, New York 10021. FREE.

FOREIGN LANGUAGE FORUM. Holt, Rinehart and Winston, Inc., Foreign Language Department, 383 Madison Avenue, New York, New York 10017. FREE.

FOREIGN LANGUAGE NEWSLETTER. Chilton-Didier, 525 Locust Street, Philadelphia, Penn. 19106. Quarterly. FREE.

ITEMS. Cooperative Test Division, Educational Testing Service, Princeton, New Jersey. FREE.

LANGUAGE ART NEWS. Allyn and Bacon, Inc., 310 West Polk Street, Chicago, Ill. 60607. FREE.

LANGUAGE TEACHER'S NOTEBOOK. Scott, Foresman & Co., 433 East Erie Street, Chicago, Ill. 60611. FREE.

LET'S TALK. Teaching Audials and Visuals, Inc., 250 West 47th Street, New York, New York 10019. FREE.

LINGUISTIC REPORTER. Center for Applied Linguistics, 1755 Massachusetts Avenue, NW, Washington, D.C. 20036. 6 X Yearly. $1.50.

TEACHER'S NOTEBOOK IN MODERN FOREIGN LANGUAGES. Harcourt, Brace, and World. School Department, 750 Third Street, New York, New York 10017.

4. *Resource Organizations and Governmental Agencies*

AIR FRANCE, Air France Building, 683 Fifth Avenue, New York 10022. Posters available at $1.00 for the first, $.75 for each additional poster.

AMERICAN ASSOCIATION OF TEACHERS OF FRENCH (AATF) Services offered:

National French Contest. James W. Glennen, Chairman, Wisconsin State College, River Falls, Wisconsin, 54022.

National Information Bureau. Armand Begue, Director, 972 Fifth Avenue, New York, 10021.

Placement Bureau. George B. Daniel, Jr., Director. University of North Carolina, Chapel Hill, N.C., 27514. (For use of members of AATF only)

Realia Exhibit. Minnie M. Miller, Kansas State Teachers College, Emporia, Kansas, 66801. Cost--transportation only.

CONSULATE OF FRANCE, Chicago, Illinois. Will supply materials of an educational and cultural nature, facts, and statistics relating to France rather than colorful travel type materials.

EMBASSY OF FRANCE, Information Service, 2535 Belmont Road, Washington, D. C. Materials of a cultural and educational nature related to France.

FACSEA (Society for French American Cultural Service and Educational Aid, 972 Fifth Avenue, New York 10021. Prepares and distributes materials for classroom use; functions as a lending library. Materials include films, slides, soundtapes, records, filmstrips, and exhibits. Seasonal fee of $10.00: 1 program monthly without films. Seasonal fee of $15.00: 1 program monthly including films, or two programs monthly without films. Seasonal fee of $25.00: 2 programs monthly including films. Free catalogs for all materials available.

FRANCO-AMERICAN AUDIO-VISUAL DISTRIBUTION CENTER, 934 Fifth Avenue, New York. A-V Materials.

FRENCH CULTURAL SERVICES, Attention: Educational department, 972 Fifth Avenue, New York 10021. Pamphlets, maps, pictures, charts, post cards, films. Brochures free to teachers. Will send a selection and current list of available supplies on request. Single copy of each publication free to teachers only.

FRENCH AND EUROPEAN PUBLICATIONS, Rockefeller Center, French Building Inc., 610 Fifth Avenue, New York, 10020. Most complete stock of French books in the U. S. Carries most of the significant literary works and study aids published in France. A subscription to any French magazine or newspaper can be placed through this company. Will order any book from abroad by AIR on request. Catalog of French Books, 118 pp., $.75.

FRENCH GOVERNMENT TOURIST OFFICE, 610 Fifth Avenue, New York, 10020. Free tourist information: history, costumes, places to see. Maps of Paris and France. Descriptive, colorful brochures on Alsace, Auvergne, Brittany, Cote D'Azur, French Alps, Ile de France.

FRENCH TOURIST OFFICE, 18 N. Michigan Avenue, Chicago. Posters, maps, pictures.

FRENCH NATIONAL RAILROADS, 610 Fifth Avenue, New York 10020. Color illustrated material on the different sections of France. Booklet "France" with full color photos, 14 pp. free. Materials are not available in classroom quantities.

PROVINCIAL PUBLICITY BUREAU, Tourist Branch, Providence of Quebec, 48 Rockefeller Plaza, New York 10020. Brochures, booklets, a few posters sent to schools and colleges.

5. *Catalogs*

a. Audio-Visual Sources. Catalogs on request. Complete address in directory.

AUDIO-LINGUAL EDUCATIONAL PRESS
CHILTON
EAV
EMC
GESSLER
HACHETTE
LISTENING LIBRARY
LORRAINE MUSIC COMPANY
MODERN LANGUAGE AIDS
NATIONAL TEXTBOOK CORP.
SOCIETY FOR VISUAL EDUCATION
SPOKEN ARTS
TEACHING AUDIALS AND VISUALS, INC.
WIBLE LANGUAGE INSTITUTE

b. Book Sources. Catalogs on request. Complete address in directory.

BOOKS OF THE WORLD
CHILTON

FRENCH BOOK CENTER, 31 West 46th Street, New York 10036.
FRENCH BOOK GUIDE, 1860 Broadway, New York 10023.
FRENCH BOOK HOUSE (Lipton, Inc.), 796 Lexington Avenue, New York 10021.
Hachette
LIBRAIRIE DE FRANCE, 610 Fifth Avenue, New York 10021.
LIBRAIRIE- FRANCAISE, 556 Madison Avenue, New York 10022.
NATIONAL TEXTBOOK
WIBLE LANGUAGE INSTITUTE

c. General Sources

MLA SELECTIVE LIST OF MATERIALS, 162 pp. (1962) $1.00. MLA FLP Research Center, 70 Fifth Avenue, New York 10011. Includes sources, prices, grade levels, and language proficiency levels. 1964 SUPPLEMENT FOR FRENCH AND ITALIAN TO MLA SELECTIVE LIST OF MATERIALS. 70 pp. $.75.

PUBLICATIONS OF INTEREST TO TEACHERS OF MODERN FOREIGN LANGUAGES. Catalog published yearly by MLA, Materials Center.

SOURCE MATERIALS FOR SECONDARY SCHOOL TEACHERS OF FOREIGN LANGUAGES, 1966. U. S. Department of Health, Education, and Welfare, Washington, D. C. Cir. No. 788.

6. *Teacher Aids*

CERTIFICAT DE MERITE EN FRANCAIS. Pkg. of 10, $1.50 List. National Textbook.

CLASSROOM AIDS: J. Weston Walch, Pub.

Cordell. HUMAN INTEREST STORIES ABOUT FRENCH AUTHORS, $1.00.
Georgiana. FRENCH DRAMATIZATIONS. (Monologs, dialogs, skits) Fr. I-IV. $3.25.
_______. SUCCESSFUL DEVICES IN TEACHING FRENCH, $3.00.
May. FRENCH FOR FUN, $3.00.
_______. JOUONS UN PEU, $3.00.
Ringgold & Ringgold. ADD COLOR TO YOUR FRENCH. Current idiomatic expressions. $3.00.
Wagner. LINGUA GAMES, $2.00.

FRENCH CLUB HANDBOOK, $2.95. National Textbook.

FRENCH PINS. Gold-plated, $1.75 List. National Textbook.

FRENCH PINS. Bale Pin Company, Box 2363, Boston, Mass. 02107.

IN-SERVICE TRAINING FILMS. Developed by Pierre Capretz of Yale University. Film 1, 30 min., shows an entire class sequence. Film 2, 30 min., 15-min.demonstrations of first class period in a beginner's course, 15-min. special drill techniques. Massachusetts State Department of Education.

PEN PALS. Bureau de Correspondance Scolaire, AATF, College of Wooster, Ohio.

PROGRAMMED FRENCH

Burroughts, Elaine. PROGRAMMED FRENCH: READING AND WRITING. (1964) LE FRANCAIS I, Elementary; LA FRANCE II, Intermediate; CIVILISATION FRANCAISE III, Advanced. 416 pp. each, 8 1/2 x 11. $4.94 each; Teacher's Manual $1.50 each; Test Book $1.25 each. McGraw-Hill.

Campbell-Bauer. PROGRAMMED FRENCH READERS. Houghton Mifflin Co., Boston.
CONTES POUR DEBUTANTS, Book I, 1965, $1.50. Tapes to accompany $8.00.
ARSENE LUPIN, Book II, 1965, $2.25. Tapes to accompany $8.00.
LA ROBE ET LE COUTEAU, Book III, 1966.

STATE SUPERVISOR

Miss Leona Glenn,
Supervisor, Modern Foreign Languages
State Department of Education
751 Northwest Blvd.
Columbus, Ohio 43212

7. *Testing and Evaluation*

COLLEGE ENTRANCE EXAMINATION BOARD TESTS. Ginn and Co., 70 Fifth Avenue, N.Y.

Miller, M. and Nielson J. OUTLINES AND TESTS ON FRENCH CIVILIZATION. Appleton-Century Crofts, 101 Fifth Avenue, N. Y.

MLA COOPERATIVE CLASSROOM TESTS. Order from Cooperative Test Division, Educational Testing Service, Princeton, New Jersey, 08540. Tests all four skills, two forms and two levels, lower and middle. Sample tests and book of directions, $2.00.

OHIO SCHOLARSHIP TESTS. First and Second Year French Every Pupil Test. State Department of Education, Columbus, Ohio.

Chapter IV
German

SECTION I. SCOPE FOR GERMAN I

A minimum of four to six weeks of listening and speaking practice, prior to the introduction of the printed word, is essential to the development of the four basic skills. In keeping with the audio-lingual approach the major portion of class time during the first year will be devoted to training in the listening-speaking skills:

Listening	50 per cent
Speaking	30 per cent
Reading	15 per cent
Writing	5 per cent

Although grammatical concepts and vocabulary are developed more slowly in an audio-lingual approach, students should attain a reasonable mastery of the skills, structures, and common idioms and vocabulary presented in this outline.

A. AUDIO-LINGUAL SKILLS

1. *Listening*

In the early phase of language learning students will function much more frequently as hearers rather than speakers. The teacher, therefore, should make use of well-planned listening activities such as:

a. Patterns presented by native speakers on tape or disc

b. Patterns presented by the teacher

c. Basic dialogs

d. Variations of the basic dialogs

e. Simple songs

f. Drills introduced during presentation of other materials

g. Audio-discrimination drills including minimal pairs of meaningful words or nonsense syllables

2. *Speaking*

Since there is a natural affinity between hearing and speaking, listening activities in the early phase will limit what the student says. Speaking activities will, in most instances, involve listening. The teacher should make use of well-planned lingual activities which will facilitate progress in automatic responses, as well as accuracy in pronunciation.

a. Some suggested speaking activities are:

   1) Repeating pattern drills presented on discs or tapes by native speakers and by the teacher

   2) Practicing patterns with cues supplied by the teacher, discs, or tapes

   3) Practicing patterns with cues supplied by students

   4) Practicing patterns in chain variations

   5) Responding orally to visual cues

   6) Memorizing and reciting dialogs and simple poems

   7) Singing simple songs

b. Phonology

3. *Conversation*

a. To equate speaking with conversation in the development of audio-lingual skills may lead to a misunderstanding. Speaking skills generally involve mere repetition and memorization; whereas conversation always involves an exchange between two or more people.

b. From the first day, German should be the language of the classroom. While the teacher may find it necessary to make brief explanations in English, he should not permit the students to use English.

c. Students must learn to manipulate structures meaningfully. It is the teacher's responsibility to see that the students do not merely recite patterns mechanically without comprehension. Meaningful conversations will provide opportunities to use the basic structures in situations other than mere recitation of sentences and dialogs, or answering of teacher-initiated questions.

d. At times, students should be permitted to make up their own sentences and ask their own questions, using only the structures and vocabulary with which they are familiar. In the second semester, they should be permitted to introduce a new noun if they wish, provided they are able to explain the noun to the class in German or by means of a picture or drawing.

4. *Use of English*

English should never be an accepted means of communication between students in the class or between the teacher and the class. It may legitimately be used, however, in all of the following instances:

a. To identify an area of meaning when other means of doing so prove insufficient

b. To give directions

c. To give equivalencies

d. To summarize some complicated structure item

e. To enable the student to do outside readings of a cultural nature during the audio-lingual phase when other types of assignments are unable to be utilized

f. To convey meaning in "translation" types of pattern drills which center on some structure point in the German which differs in a marked way from English structure

B. READING-WRITING SKILLS

1. *Reading*

a. During the first semester, reading experience should consist of the same material which the student has practiced, over-learned or memorized previous to seeing it in print. This material may include:

   1) Dialogs

   2) Basic sentences

   3) Accompanying drills for dialogs and basic sentences

   4) Specific drills for sound-letter correspondences

b. During the second semester the reading materials should consist of:

   1) All the above reading experiences

   2) Selections especially written for reading practice (using only known lexical and grammatical items)

   3) Recombinations of dialogs and drills

4) Answering questions based on recombination reading materials

5) Singing simple songs from song sheets

6) Practicing word recognition

7) Arranging scrambled words in complete sentences (never employing English)

c. Supplementary reading

In the beginning, especially when the audio-lingual foundation is being laid, supplementary reading may be done in English. Such reading enriches the student's concept of the land, the people, their ways, and their accomplishments. In addition, the student will be motivated to devote more efforts to the study of the language and ultimately to accomplish such reading in the German language itself.

2. *Writing*

a. The writing program in the early stages should be such that it will aid students to gain firm mechanical control of the way the sounds of the target language appear on paper. Writing exercises may include:

1) Dictation of the basic patterns which the students have learned to say

2) Copying of dialogs

3) Copying drill exercises from text

4) Writing sentences in response to an oral or written cue

5) Making some structure changes such as changing verbs from present to present perfect, changing nouns to pronouns, singulars to plurals, etc.

6) Writing in missing elements in pre-structured prose

C. STRUCTURE

Grammar is acquired by imitation and repetition, by using the German in natural situations--hence via functional rather than through formal analysis. By the second semester, however, attention should be given (functionally) to grammar to effect in the student's mind a logical approach to the mastery of the language.

The following grammatical points are to be treated:

1. *Verbs*
    a. Present tense - weak verbs
    b. Present perfect - weak verbs
    c. Present and present perfect of some strong verbs
    d. Formation of past participle
    e. Present and present perfect tenses of separable and inseparable verbs
    f. Present and perfect (present) tenses of *haben*, *sein* and *werden*
    g. Present tense of modals
    h. Imperatives

2. *Pronouns*
    a. Personal
    b. Relative
    c. Declension forms

3. *Articles*

4. *Adjectives*

5. *Adverbs*

6. *Nouns*: declension forms

7. *Prepositions*
    a. With dative
    b. With accusative
    c. With dative and accusative

8. *Word Order*

9. *Plurals*

10. *Conjunctions*

11. *Capitalization*

12. *Punctuation*

D. COMMON SPEECH PATTERNS AND VOCABULARY

1. *Everyday speech exchanges*
    a. Introductions

    b. Greetings, expressions of courtesy

   - c. Time of day
   - d. Weather
   - e. Asking directions

2. *Vocabulary for everyday use*
   - a. Days of the week, months of the year
   - b. Numbers
   - c. Classroom objects
   - d. Common nouns identifying food, clothing, the family, relatives
   - e. Grammatical terms
   - f. Other frequently used words found in the text and used in conversation

3. *Idioms*

SECTION II. SCOPE FOR GERMAN II

The first three or four weeks should be spent in a review of German I; however, in order to maintain interest, the teacher may introduce a very limited amount of new material. There should be continued intensive practice in the listening-speaking skills. More emphasis should be given to the reading skill. Nelson Brooks suggests the following time allotment for the four basic skills:

Listening	30 per cent
Speaking	20 per cent
Reading	40 per cent
Writing	10 per cent

As in the first year, new structures, vocabulary, and idioms will be introduced in context.

A. AUDIO-LINGUAL SKILLS

1. *Listening*

During the first semester the student should continue to hear new dialogs, narratives and sentences *before* he sees them. Throughout the year he should be involved in intensive listening activities such as: pattern drills, dialogs, audio-discrimination drills, and songs suited to his level of comprehension.

2. *Speaking*

   a. *Speaking activities* will be closely associated with the listening activities presented in the above paragraph. In addition, students should have opportunities to "be teacher" by engaging in activities such as: supplying cues for pattern drills, asking questions (from text) based on narratives, and conducting some spelling drills.

   b. *Pronunciation and intonation.* While good accurate speech habits should be firmly fixed during the first year, they can through lack of proper performance in the language quickly degenerate into lazy habits careless of pronunciation and intonation. The teacher, therefore, should be vigilant at all times, but especially during choral response drills and singing.

3. *Conversation*

   a. Dialogs and conversational sequences should be emphasized in the beginning of the year; however, a higher level of linguistic competency is expected.

   b. Topics of conversation should be expanded to include social activities. Reading materials may be the source of new audio-lingual and conversational experiences. Questions of a personal nature related to the subject of the reading are recommended. The instructor who uses questions wisely is beginning to lay the foundation for free dialog.

B. READING-WRITING SKILLS

1. *Reading*

   a. Reading experiences should consist of:

      1) Some dialogs (early in the year)

      2) Basic sentences

      3) Simple reading selections such as fables, anecdotes, biographies, simple essays, poems, etc.

      4) Specific drills accompanying dialogs, basic sentences and reading selections

      5) An introduction to German literature

   b. Graded German readings which include history, biography, and science are designed to introduce new elements of structure and especially vocabulary. By the time the student has completed German II, he should control a vocabulary of about 2000 words.

   c. Students may begin to read German newspapers and magazines. All readings should be developed, discussed, and reviewed orally in class.

2. *Writing*

Writing techniques of the first year should be expanded to include more difficult forms. All written exercises should be based on material which has been practiced orally and/or read. The writing program may include the following activities:

   a. Taking dictation of familiar material

   b. Writing exercises requiring the manipulation of structural points

c. Writing answers to oral questions or rejoinders to statements practiced in class

d. Constructing sentences following a model and using controlled vocabulary

e. Constructing sentences using a group of words in the order given

f. Rewriting a paragraph in a different person or tense

g. Changing a dialog to a narrative and vice versa

h. Filling in a skeleton of a dialog or narrative

C. STRUCTURE

1. *Verbs*
   a. Completion of conjugation forms
   b. Completion of separable and inseparable verb forms
   c. Passive voice
   d. Substitutes for the passive
   e. Subjunctive mood
   f. Complete modal forms
   g. Reflexive

2. *Pronouns*
   a. Demonstrative
   b. Indefinite
   c. Intensive
   d. Interrogative

3. *Adjectives*
   a. Weak, strong, mixed declensions
   b. Comparison
   c. Use of ordinal numbers

4. *Adverbs*: comparison

5. *Nouns*
   a. Plural forms
   b. Formation of abstract nouns from adjectives, adverbs

6. *Prepositions*
   a. With genitive
   b. Contractions
   c. Combined with *da wo* and *dar wor*

SECTION III. SCOPE FOR GERMAN III

Time allotment:

Listening	20 per cent
Speaking	20 per cent
Reading	40 per cent
Writing	20 per cent

A. AUDIO-LINGUAL SKILLS

1. *Listening*

The teacher should present selected tapes which record speech at average speed. When he himself speaks, it should be at average speed and with a vocabulary which will not only be within the reach of the student but will also foster his complete attention and further enhance the listening skill.

2. *Speaking*

The speed of speech is now greatly increased; there should by now be a greater exchange in dialog. Topics should include longer questions and answers. Now responses from individuals are preferred to choral answering.

3. *Conversation*

Relatively free conversation may be arrived at by:

a. Prepared dialog

b. Pattern practice

c. Controlled dialog

Oral practice can include memorization of poetry, dramatizations of scenes from plays, oral reports on items of class interest and on those subjects which employ high frequency expressions.

B. READING-WRITING SKILLS

1. *Reading*

a. Translation is not an objective here. The student is to read, with pleasure, and gather by direct association between the printed word and its meaning. Reading progresses with the mastery of words and structure. One new word in thirty-five is considered a proper pace. What a student reads with direct association, however, is more valuable than volumes poorly understood.

b. Readings should include selections from novels, poetry, biography, history, and the newspapers. Classtime may be used to discuss significant ideas found in the selected works. The study of cultural materials and literary works is supplemented by a variety of reading from German magazines and pamphlets. Sports, current events, and advertisements may be among the topics.

c. Reading at this level increases in tempo. Some attention should be given to the art of reading rapidly for comprehension.

2. *Writing*

a. Writing includes dictation of recombinations of familiar patterns.

b. Controlled composition is introduced, such as résumés, summaries, etc.

c. Sentence completion and construction exercises are useful.

d. The student may be introduced to paragraph and letter writing.

e. Imitation of model passages continues.

C. STRUCTURE

The teacher should plan drills and reading materials so that all the areas of structure are seen in context. In selecting such materials, the teacher should consider the literary as well as the grammatical value.

SECTION IV. SCOPE FOR GERMAN IV

Emphasis is on reading and writing skills. Audio-lingual activities will integrate closely with reading. The students have more freedom in all language activities.

A. AUDIO-LINGUAL SKILLS

1. *Listening*

Listening comprehension practice includes longer items, presented in novel situations. A library of tape materials can produce a variety of speaking manners. Outside speakers should be invited.

2. *Speaking*

Students may be asked to discuss their reading among themselves with few controls. Discussion may deal with style and literary merit. Masterpieces as well as some recent works may be sampled. Stress should be put on conversation involving situations a student might encounter with a native.

B. READING-WRITING SKILLS

1. *Reading*

   a. Reading selections which offer a combination of cultural information and literary merit may be assigned from German newspapers, magazines, and books.

   b. Some attention should be given to the study of style, theme, and characterization relative to German literature.

   c. The student should be taught to read critically. A play, a biography, short historical accounts, non-fiction selections, and poems may be assigned for oral reports.

   d. The reading items should include written varieties of contemporary German language.

   e. The actual reading can be assigned as homework, with some usage of reading parts aloud in the classroom. This helps to preserve the phonetic control.

2. *Writing*

   a. Exercises may be longer--several paragraphs instead of one.

b. There is now free composition, the writing of résumés from something printed, and the finalizing of notes taken from listening to a taped account. This skill is an outcome of listening, speaking, and reading experiences.

c. Letter writing continues.

d. Translations may now be included. Clarity, effectiveness, and good idiomatic English should be demanded in such translations.

e. Cultural topics may serve several purposes, in addition to providing a stimulus for writing.

SECTION V. GERMAN CULTURE (*KULTURKUNDE*)

INTRODUCTION. Language itself is a manifestation of culture. The use of *Du* and *Sie* is one example of a cultural pattern different from the English use of *you* . Even though non-linguistic patterns of culture are part of the total process of language learning, the ideal approach to teaching German culture is to integrate it as much as possible with the language itself. In assigning topics, however, the teacher may be forced to compromise the ideal in order to take advantage of the individual student's interest.

Still, the student should be assigned a topic which suits his interest and capitalizes on either the learning of the language or on the assimilation of the culture. (It is worth repeating: the ideal is both!)

A. The culture of Germany, Austria, and Switzerland should be an integral part of the German course, dominating the atmosphere of the classroom. Industry, thoroughness, scientific precision are some attributes which the classroom "cultural island" should nurture.

B. History, government, economy, social customs, literature, art, music, science, education, family relationships, and division of labor are important topics of the German culture. These items should include similarities to and differences from the culture of the United States. The present state of German culture should not be overlooked.

   1. In the early levels, units dealing with geography, history, customs, music, and science should be presented. If these aspects are not part of a text, they may be presented via a cultural reader.

   2. In the advanced stages, there should be emphasis on:

      a. Contributions of the German people to Western Civilization.

      b. German in the English language (*Hand, Arm, Buch*).

      c. German influences on English and American authors (Coleridge, Longfellow, Emerson, Whitman, etc.)

      d. Contributions of the German culture to the American culture.

   3. Other cultural avenues are: songs, dances, concerts, museums, folklore festivals, national holidays, religious customs, food, clothing, recreation, transportation, currency.

C. The list below offers topics which may be used for oral and written reports:

1. *History*: Saint Boniface, Karl de Grosse, Bismarck, Rudolph von Hapsburg, Maximillian II, Friederich der Grosse, Wilhelm der Zweite, Adolf Hitler, Conrad Adenauer, Ludwig Erhardt.

2. *Music*: Bach, Beethoven, Handel, Mozart, Brahms, Liszt, Schubert, Schumann, Mendelssohn, Wagner, Strauss.

3. *Literature*: Goethe, Lessing, Heine, Grimm, Kafka, Mann, Werfel, Hesse, Rilke.

4. *Art*: Dürer, Holbein, Grunewald.

5. *Science*: Helmholtz, Roengten, Ohm, Diesel, Ehrlich, Koch, Bunsen, von Braun.

N. B.: For helpful suggestions in the teaching of culture, please refer to Chapter VI, Section V (Spanish Culture), particularly the following topics: "How and When to Teach Culture" (pp.183-84), "Individual or Group Activities" (pp.186-87), and "What to teach in Culture" (pp.187-88).

D. *DEUTSCHE GEBETE*

Das Zeichen des Kreuzes

In Namen des Vaters, und des Sohnes und des heiligen Geistes. Amen.

Vater Unser

Vater unser, der Du bist im Himmel, geheiliget werde Dein Name, zu uns komme Dein Reich, Dein Wille geschehe wie im Himmel, so also auch auf Erden. Unser tägliches Brot gib uns heute, und vergib uns unsre Schuld wie auch wir vergeben unsern Schuldigern und führe uns nicht in Versuchung sondern erlöse uns von dem Uoel. Amen.

Gegrüsset Seist Du, Maria

Gegrüsset seist Du, Maria, voll der Gnade, der Herr ist mit Dir. Du bist gebenedeit unter den Weibern und gebenedeit ist die Frucht Deines Leibes, Jesus. Heilige Maria, Mutter Gottes, bitte für uns Sünder, jetzt und in der Stunde unseres Todes. Amen.

Das Angelus

Der Engel des Herrn brachte Maria die Botschaft,
Und sie empfing vom Heiligen Geist.

Gegrüsset seist Du, Maria, U.S.W.

Maria sprach: "Sieh' ich bin eine Magd des Herrn,
Mir geschehe nach Deinem Wort."

Gegrüsset seist Du, Maria, U.S.W.

Und das Wort ist Fleisch geworden,
Und hat unter uns gewohnet.

Gegrüsset seist Du, Maria, U.S.W.

Die Stossgebete

Du, Sitz der Weisheit, bitte für uns!

Du, Königin des Friedens, bitte für uns!

Alles zu Ehre Gottes! *Heiliger Josef, bitte für uns!*

Heilige Maria, bitte für uns!

E. *Sprichwörten*

1. *Aller Anfang ist schwer.*
2. *Morgenstunde hat Gold in Munde.*
3. *Reden ist Silber, Schweigen ist Gold.*
4. *Frisch begonnen, halb gewonnen.*
5. *Ein Apfel fällt nicht weit von dem Baum.*
6. *Was Hänschen nicht lernt, lernt Hans nimmermehr.*
7. *Ohne Arbeit, kein Gewinn.*
8. *Ende Gut, Alles Gut.*

SECTION VI. SOURCE MATERIALS FOR GERMAN

A. SELECTIVE LIST OF TEACHING MATERIALS

1. Textbooks
2. Supplementary Readers
3. Dictionaries
4. Periodicals for Students
5. Student Aids
6. Audio-Visual Materials
    a. Films
    b. Filmstrips
    c. Maps and Charts
    d. Pictures
    e. Radio
    f. Slides
    g. Songs
    h. Tapes
7. Certificates
8. Pen Pals
9. Useful Activities

B. PROFESSIONAL REFERENCES

1. Professional Books and Aids
2. Course Outlines and Guides
3. Newspapers and Periodicals
4. Games
5. Periodicals for Teachers
6. Newsletters
7. Tests
8. Resource List

SECTION VI. SOURCE MATERIALS

A. SELECTIVE LIST OF TEACHING MATERIALS

1. *Textbooks*

A.L.M. GERMAN, Levels 1, 2, 3, 4. Chicago: Harcourt, Brace and World, 1964. T, T.M., T.P.

Chiles, James A. *et al.* FIRST BOOK IN GERMAN. Chicago: Ginn and Co., 1963. T. T.M., T.P., S.P.R.

DEUTSCH DURCH AUDIO-VISUELLE METHODE. Philadelphia: Chilton Book Co., 1966. T.,T.M., T.P., F.S.

Huebener, Theodore and Maxim Newmark. A FIRST COURSE IN GERMAN, 1964; A SECOND COURSE IN GERMAN, 1965. Chicago: D. C. Heath and Co. T., T.M., T.P.

Mueller, Hugo. DEUTSCH ERSTES BUCH, DEUTSCH ZWEITES BUCH, DEUTSCH DRITTES BUCH. Milwaukee: Bruce Publishing Co. 1962.

Rehder, Thomas, *et al.* VERSTEHEN UND SPRECHEN, 1962; SPRECHEN UND LESEN, 1963; LESEN UND DENKEN, 1964. New York: Holt, Rinehart, Winston. T., T.M., W.B., T.P., S.P.R.

Rogers, R. Max and Arthur R. Watkins. GERMAN THROUGH CONVERSATIONAL PATTERNS. New York: Dodd, Mead & Co., 1965. T.

Schulz, Dora. DEUTSCHE SPRACHLEHRE FUR AUSLANDER. Philadelphia: Chilton Book Co.

CODE:
T.- tapes
T.M.- teacher's manual
S.P.R.- student practice record
W.B.- workbook
T.P.- testing program
F.S.- filmstrip

2. *Supplementary Readers*

ANTHOLOGY OF GERMAN POEMS. Ithaca, New York: The Thrift Press.

Appelt, E. P. and A. M. Hanhardt. DEUTSCHE GESPRACHE. Chicago: D. C. Heath and Co., 1947.

Apseler, Alfred. SIE KAMEN AUS DEUTSCHEN LANDEN. New York: Appleton-Century-Crofts, 1962.

Blauth, Roderburg. ERZAHL MIR WAS! Boston: Ginn and Company, 1953.

Closs, August and T. Pugh Williams. THE HEATH ANTHOLOGY OF GERMAN POETRY. Boston: D. C. Heath and Company. 1963.

Drath, Viola. TYPISCH DEUTSCH. New York: Holt, Rinehart, and Winston, 1961.

GOETHE. Baltimore: Penquin Books.

GOETHE'S POEMS: SELECTIONS FROM. Ithaca, New York: The Thrift Press.

Hagboldt, Peter, *et al.* GRADED GERMAN READERS. Chicago: D. C. Heath and Company.

Hagboldt, Peter and L. Kaufmann. LESEBUCH FUR ANFANGER. Chicago: University of Chicago Press.

Hirschhorn, H. H. SCIENTIFIC AND TECHNICAL GERMAN READER. New York: The Odyssey Press, Inc.

Hofe, Harold von. FAUST: LEBEN, LEGENDE, LITERATUR. New York: Holt, Rinehard, Winston.

Hofe, Harold von. IM WANDEL DER JAHRE. New York: Holt, Rinehart, Winston, 1959.

Huebener, Theodore. THE GERMANS IN AMERICA. Philadelphia: Chilton Books, 1962.

Leopold, W. F. GRADED GERMAN READERS. Chicago: D. C. Heath and Co., 1956.

Martin, Jacques. DIE DEUTSCHEN, CLASSE DE PREMIERE, 1958. DIE DEUTSCHEN, CLASSE DE SECONDE, 1960. DIE DEUTSCHEN IM 20. JAHRHUNDERT. 1964. Philadelphia: Chilton Books.

Meesen, H. J. and Kurt Blohm. LEBENDIGES DEUTSCHLAND. Chicago: Ginn and Company, 1959.

Meyer, Erika. GRADED GERMAN READERS. New York: Houghton-Mifflin Co., 1965.

Scherer, George A. C. GERMAN READING FOR MEANING. New York: Harcourt, Brace, World, 1966.

Spann, Meno and Werner F. Leopold. PROGRESSIVE GERMAN READERS. Chicago: D. C. Heath and Co., 1956.

Steinhauer, Harry. DEUTSCHES KULTURLESEBUCH FUR ANFANGER. New York: Macmillan Co.

Syrop, M. GERMAN CIVILIZATION. New York: Oxford Book Co.

Tenbrock, R. and Robert Hermann. GESCHICHTE DEUTSCHLANDS. Philadelphia: Chilton Books, 1965.

Weimar, Karl. 36 GERMAN POEMS. New York: Houghton-Mifflin, 1950.

Zieglschmid, M. WIR SPRECHEN DEUTSCH. Englewood Cliffs, N. J.: Prentice Hall.

3. *Dictionaries*

Brockhaus, E. DER SPRACH-BROCKHAUS; DEUTSCHES BILDERWORTERBUCH FUR JEDERMAN. Wiesbaden , E. Brockhaus Co. 1951.

Cassell's NEW GERMAN AND ENGLISH DICTIONARY.

DER GROSZE DUDEN. Mannheim: Bibliographisches Institut.

Devries, Louis. GERMAN-ENGLISH SCIENCE DICTIONARY. New York: McGraw-Hill Book Co.

Kremer, Edmund. GERMAN-AMERICAN HANDBOOK. New York: J. B. Lippincott Co.

Taylor Ronald and J. Gottschalk. A GERMAN-ENGLISH DICTIONARY OF IDIOMS. Philadelphia: Chilton Books, 1960.

4. *Periodicals for Students*

GUTEN TAG. Toronto, Canada: The House of Grant, Ltd.

JUGENDPOST. Rochester, New York: Rochester Daily Abendpost.

MONATSPOST. Rochester, New York: Rochester Daily Abendpost.

DAS RAD, Level I. DES ROLLER, Level II. Englewood Cliffs, N.J.: Scholastic Magazines, Inc.

5. *Student Aids*

GRAPHIC GERMAN GRAMMAR CHART. Columbus, Ohio: Charles E. Merrill Books, Inc.

Hardesty, Richard. TRANSLATING FOREIGN LANGUAGES INTO CAREERS. Bloomington, Indiana: Indiana University, 1964.

Newmark, Maxim and George Scherer. HOW TO PREPARE FOR COLLEGE BOARD ACHIEVEMENT TESTS. Woodbury, N. Y.: Barron's Educational Series.

OUTLINE OF GERMAN LITERATURE. Ithaca, New York: The Thrift Press.

Wagner, Rudolph F. HOW TO STUDY A FOREIGN LANGUAGE. Portland, Maine: J. Weston Walch Co.

6. *Audio-Visual Materials*

Films: Films in German and/or English may be obtained, on a loan basis, from the office of the German consul, located in a number of U.S. cities. A list of titles is available.

BAUERNVOLK IN DEN BERGEN. 10 min. C. $4.00 rental, Audio-Visual Center, Kent State University.

BERLIN. Cuyahoga County Library.

German Language Films, 20 page booklet sent free. New York: Brandon Films.

GERMANY. 10 min. C. Cleveland Public Library.

GERMANY: FEUDAL STATES TO UNIFICATION. 13 min. B & W. Coronet, $3.00 rental, Kent State University.

GERMANY: PEOPLE OF THE INDUSTRIAL WEST. 7 min. C. $6.50 rental, Kent State University.

GERMANY TODAY. 27 min. Cleveland Public Library.

HERRLICHE ZEITEN. 86 min. Documentary story of Germany in the last fifty years. $22.50 rental. New York: Brandon Films.

WESTERN GERMANY: THE LAND AND THE PEOPLE. 11 min. B & W. $2.25 rental, Kent State University.

WHY STUDY FOREIGN LANGUAGES? 11 min. B & W and C. Rental, Kent State University.

Filmstrips:

Filmstrips and Slides on Art, Geography. Santa Barbara, California: Herbert E. Budek Co.

Carl Schurz Memorial Foundation. Filmstrips on Hamburg, Lübeck, Berlin, Bremen, Nüremberg, Munich, Heidelberg, Dürer, Goethe, Schubert, *et al*. Complete list of titles available.

CHRISTMAS IN GERMANY. 57 frames, C, script, 1957. Cleveland Public Library.

GREAT COMPOSERS AND THEIR MUSIC. 6 color filmstrips, 35 frames each; 6 33 1/3 recordings, $57.00. Bach, Handel, Haydn, Mozart, Beethoven, Schubert. A Jam Handy Filmstrip.

IN DEUTSCHEN LANDEN. Color, booklet, tapes, 1966. Holt, Rinehart, Winston.

EAST AND WEST GERMANY. 2 filmstrips, B & W. $7.20. Pleasantville, N. Y.: Educational Audio-Visual, Inc.

Eye-Gate House, Long Island City, N.Y.

Filmstrip House, New York.

THE GERMAN. 33 frames, 1945. Cleveland Public Library.

GERMANY TODAY. 6 filmstrips, C. 45 frames each. 3 12" records, 33 1/3, $46.50. Jam Handy from Nate Quillen Visual Service, Medina, Ohio.

GOETHE: THE LIFE OF THE GERMAN POET. Arlington, Mass.: Rudolph Schick Publishing Company.

Life Magazine Filmstrips, New York.

Pathescope Educational Films, Inc., New Rochelle, N. Y.

PEOPLE OF WEST GERMANY: RHINE RIVER. New York: Educational Record Sales, $6.00.

Nate Quillen Visual Service, Medina, Ohio.

THE RHINE VALLEY. Record/filmstrip. $7.50. Pleasantville, N. Y.: Educational Audio-Visual, Inc.

VIENNA. Cleveland Public Library.

THE WONDERFUL WORLD OF THE BROTHERS GRIMM. Cleveland Public Library.

Maps and Charts

Denoyer-Geppert Co. Chicago, Illinois. German text.

LANGUAGE CONVERSATION PICTURE CHARTS. 10 charts (39 x 27) $47.50. Chicago: Denoyer-Geppert Co.

A.J. Nystrom and Co., Chicago, Illinois.

Rand McNally Co., New York.

Pictures

GERMAN CHURCH. *Life*, March 31, 1961.

LIFE IN EUROPE - GERMANY -AUSTRIA. Grand Rapids, Michigan: Informative Classroom Picture Publishers.

SET OF DISPLAY PHOTOGRAPHS. 16 photos, four-color, 13 1/2" x 18" . Text, discussion questions, 1966. New York: Holt, Rinehart, Winston.

Radio

CLEVELAND F.M. RADIO STATIONS: WCLV, WDOK, WJW, WKYC, WXEN

CLEVELAND PUBLIC SCHOOLS, Cleveland, Ohio. Station WBOE.

MINNESOTA SCHOOL OF THE AIR. Minneapolis, Minnesota.

Slides

BILDER AUS OSTERREICH. 1950. Cleveland Public Library.

COLOR SLIDES FOR GERMANY (with tapes). Evanston, Illinois: E. L. Morthole Co.

EDUCATIONAL AUDIO-VISUAL, INC. Pleasantville, N. Y.: Berlin, Germany--East and West, Niedersachsen, Schleswig-Holstein, Wien.

WIBLE LANGUAGE INSTITUTE, Allentown, Pennsylvania.

Songs

GERMAN SONGS, $1.75, 1953. New York: St. Martin's Inc.

Goldsmith's Music Shop, Inc. New York.

HOR ZU UND SING MIT. 27 popular songs, student booklet, album of discs. New York: Holt, Rinehart, Winston.

LET'S SING SONGS IN GERMAN. Record, $5.95. Pleasantville, N. Y.: Educational Audio-Visual, Inc.

3

NEUES DEUTSCHES LIEDERBUCH. $2.80, 1931. Chicago: D. C. Heath and Co.

Thirft Press, Ithaca, N. Y.

Tapes

E.M.C. Corporation, St. Paul, Minnesota.

GERMAN BALLADEN. 6 tapes/guide, $60.00. Pleasantville, N. Y.: Educational Audio-Visual, Inc.

Marcus, Eric. WIR REISEN NACH DEUTSCHLAND. New York: Holt, Rinehart, Winston.

National Tape Library, Inc., Washington, D.C.

TAPES FOR TEACHING. Audio-Visual Center, Kent State University, Kent, Ohio.

VON MORGENS BIS ABENDS SPAT. $6.50. Educational Audio-Visual, Inc.

Wible Language Institute, Allentown, Pennsylvania: ADVENTURES OF TILL EULENSPIEGEL, DEUTSCHE VOLKSLIEDER, ERLKONIG, GERMELSHAUSEN, DIE HEINZELMANNCHEN, IMMENSEE, RUMPELSTILLSKIN, SLEEPING BEAUTY.

7. *Certificates*

CERTIFICATE OF MERIT FOR GERMAN STUDENTS. Herbert H. J. Peisel, Department of Germanic Languages, Syracuse University, Syracuse, New York 13210.

NATIONAL GERMAN CONTEST. Department of German, University of Delaware, Newark, Delaware 19711.

8. *Pen Pals*

DIVISION OF INTERNATIONAL EDUCATIONAL RELATIONS. Washington, D. C.: U. S. Office of Education.

WORLD PEN PALS. World Affairs Center. Minneapolis: University of Minnesota.

WORLD TAPE PALS. Exchange of recorded tapes. Dallas, Texas: Harry Mathews, Secretary.

9. *Useful Activities*

   a. Biographical study of German artists, authors, composers, churchmen, scientists, statesmen.

   b. Choral group.

   c. Classical music appreciation group.

   d. Letter writing to students in Austria, Germany, Switzerland.

   e. LINGUA GAMES. Portland, Maine: J. Weston Walch, Pub.

   f. Study of German art.

   g. Study of the German school system.

   h. Visits to German restaurants.

   i. Young ladies: cooking and baking with Austrian, German, or Swiss recipes.

   j. Young men: describing parts and functions of an automobile from German auto manuals.

B. PROFESSIONAL REFERENCES

1. *Professional Books and Aids*

Birkmaier, Emma Marie. GERMAN CLUB MANUAL. Ithaca, N.Y.: The Thrift Press.

DEUTSCHUNTERICHT FUR AUSLANDER. München: Verlag-Pohl, 1955.

EDUCATIONAL FILMS. Kent, Ohio: Kent State University 44240.

Fotitch, Tatiana. TEACHING FOREIGN LANGUAGES IN THE MODERN WORLD. Washington, D.C.: Catholic University Press, 1961.

Hocking, Elton. LANGUAGE LAB AND LANGUAGE LEARNING. Washington, D. C.: National Education Association, 1964.

Holton, J. S. *et al.* SOUND LANGUAGE LEARNING. New York: University Publishers, 1961..

Huebener, Theodore. AUDIO-VISUAL TECHNIQUES IN TEACHING FOREIGN LANGUAGES. New York: New York University Press, 1960.

Huebener, Thomas. HOW TO TEACH FOREIGN LANGUAGES EFFECTIVELY. New York: New York University Press, 1959.

Hutchinson, J. C. THE LANGUAGE LABORATORY: MODERN FOREIGN LANGUAGES IN HIGH SCHOOL. Washington: U. S. Department H.E.W., Government Printing Office, 1961.

Iodice, Don R. GUIDELINES TO LANGUAGE TEACHING IN CLASSROOM AND LABORATORY. Washington D.C.: Electronic Teaching Labortories, 1961.

Lado, Robert. LANGUAGE TESTING. New York: McGraw-Hill Book Co., 1964.

MODERN LANGUAGE HANDBOOK. Albany, New York: New York State Department of Education, 1957.

MODERN LANGUAGE JOURNAL: AUDIO-VISUAL MATERIALS (German). Milwaukee, Wisconsin: March, 1965.

Moulton, William G. THE SOUNDS OF ENGLISH AND GERMAN. Chicago.

Nordberg, *et al*. SECONDARY SCHOOL TEACHING. New York: Macmillan, 1962.

Scherer, George and Michael Wertheimer. A PSYCHOLINGUISTIC EXPERIMENT IN FOREIGN LANGUAGE TEACHING. New York: McGraw-Hill Book Co., 1965.

SOURCE MATERIALS FOR SECONDARY SCHOOL TEACHERS OF FOREIGN LANGUAGES. Washington, D.C.: U. S. Government Printing Office.

Stack, Edward M. THE LANGUAGE LABORATORY AND MODERN LANGUAGE TEACHING. Oxford: Oxford University Press, 1966.

TAPES FOR TEACHING. Kent: Kent University Press, 1963.

Wagner, Rudolph F. SUCCESSFUL DEVICES IN TEACHING GERMAN. Portland, Maine: J. Weston Walch Publishing Co., 1959. (Tape to accompany).

2. *Course Outlines and Guides*

CURRICULUM GUIDE FOR GERMAN: GRADES 7-12. Chicago: Board of Education, City of Chicago, 1965.

FOREIGN LANGUAGE REVISION PROGRAM FOR SECONDARY SCHOOLS. Brooklyn: Board of Education, City of New York, 1965.

GERMAN FOR SECONDARY SCHOOLS. Albany: New York State Department of Education, 1961.

GERMAN FOR SECONDARY SCHOOLS. Indianapolis: Department of Public Instruction, State of Indiana, 1963.

A GUIDE FOR FOREIGN LANGUAGE. Jefferson City, Missouri: Missouri State Department of Education, 1963.

3. *Newspapers and Periodicals*

BUNTE MÜNCHENER-ILLUSTRIERTE. Weekly, $12.75. Similar to *Life* magazine.

RASSELBANDE. Weekly, $9.25. Illustrated for young people. German News Co, Inc.,200 East 86 St., New York 10028.

DIE ZEIT. German Language Publications, Inc., 80 Varick Street, New York 10013. Weekly, $9.00.

4. *Games*

Bremer House Inc., 218 East 86 Street, New York 10028. Popular German games.

5. *Periodicals for Teachers*

AMERICAN-GERMAN REVIEW. Philadelphia: National Carl Schurz Association.

DAS BESTE AUS READER'S DIGEST. Düsseldorf, Germany: Karl Ludwig Henze.

GERMAN QUARTERLY. Syracuse, New York: Department of Germanic Languages, Syracuse University.

MODERN LANGUAGE JOURNAL. St. Louis, Missouri: Modern Language Association.

TEACHING AID PROJECT. Philadelphia: National Carl Schurz Association.

6. *Newsletters*

FOREIGN LANGUAGE FORUM. New York: Holt, Rinehart, Winston, 10017. Free.

FOREIGN LANGUAGE NEWSLETTER. Philadelphia: Chilton Books, 19106. Free.

GERMAN NEWS BULLETIN. New York: German Information Center, 410 Park Avenue, 10022. Free.

THE LINGUISTIC REPORTER. Washington, D. C.: Newsletter of the Center for Applied Linguistics, 1755 Massachusetts Avenue, N.W. $1.50 per year.

TEACHER'S NOTEBOOK IN MODERN FOREIGN LANGUAGES. New York: Harcourt, Brace, World. Free.

7. *Tests*

COLLEGE BOARD ACHIEVEMENT TEST-GERMAN, a description of. Princeton, N. J.: College Entrance Examination Board.

COMMON CONCEPTS FOREIGN LANGUAGE TEST TO MEASURE THE BASIC PROFICIENCY. Level I, German. New York: McGraw-Hill Book Co. Specimen set, $1.00.

COOPERATIVE GERMAN TEST. 2 years. American Council Alpha, Educational Testing Service. New York: World Book Co.

GERMAN EXAMINATIONS, NEW YORK REGENTS. Ithaca, New York: The Thrift Press.

LISTENING COMPREHENSION TESTS. The Psychological Corporation.

MINNESOTA HIGH SCHOOL ACHIEVEMENT EXAMINATION. German I and II. Package of 3[illegible], $3.15. Indianapolis: The Bobbs-Merrill Co., Inc.

PIMSLEUR FOREIGN LANGUAGE TESTS. Listening and Speaking (tape oriented), Reading Comprehension, Writing Proficiency. New York: Harcourt, Brace, World.

PROFICIENCY TESTS IN GERMAN. New York: Modern Language Association.

8. *Resource List*

AMERICAN ASSOCIATION OF TEACHERS OF GERMAN. AATG-NCSA Service Center, 339 Walnut Street, Philadelphia 19106.

AUSTRIAN CONSULATE GENERAL, Cultural Affairs Section. Literature about Austria. 527 Lexington Avenue, New York, N.Y.

AUSTRIAN INFORMATION SERVICE, 31 East 69 Street, New York 10022.

CARL SCHURZ MEMORIAL FOUNDATION. 420 Chestnut Street, Philadelphia, Pennsylvania.

CLEVELAND PUBLIC LIBRARY. Recorded literature. German books--Foreign Literature Department. Phonodisc collection. 325 Superior Avenue, Cleveland, Ohio.

CUYAHOGA COUNTY PUBLIC LIBRARY. Films, records. 1150 West 3rd Street, Cleveland, Ohio.

GERMAN CONSULATE GENERAL, 104 South Michigan Avenue, Chicago, 60603.

GERMAN EMBASSY. Cultural Counselor. 4645 Reservoir Road, N.W., Washington, D. C. 20007.

GERMAN INFORMATION CENTER. 410 Park Avenue, New York 10022.

GERMAN SERVICE BUREAU. University Extension Division. University of Wisconsin, Madison, Wisconsin 53706.

GERMAN TOURIST INFORMATION OFFICE. 500 Fifth Avenue, New York 10036.

GERMAN TRADE PROMOTION OFFICE. Empire State Building. 350 Fifth Avenue, New York, N.Y.

LANGUAGE INSTITUTE. Wible Language Institute, Hamilton Law Building, Allentown, Pennsylvania.

NATIONAL GALLERY OF ART. Extension Services, Washington, D.C. 20565.

Chapter V
Russian

SECTION I: SCOPE FOR RUSSIAN I

The objectives of this course are to introduce the student to the phonology, elementary forms, structural patterns, and basic syntax of the Russian language. The audio-visual aids, language laboratory or tapes and discs, charts, maps, and pictures will facilitate the presentation of pronunciation drills, pattern exercises, vocabulary, and basic dialogs. Selected materials in English for outside reading should be used to extend the student's knowledge of Russian history, civilization, and culture.

The following proportions of class time are suggested for learning the basic skills:

Listening	40 per cent
Speaking	30 per cent
Reading	20 per cent
Writing	10 per cent

These skills are listed in the order in which they should be presented to the student. The allotment of time points out also the emphasis placed upon a skill for a certain level of instruction. Careful planning and lesson presentation will aid the gradual transition from one skill to another. This will also help the early acquisition of all skills and develop an understanding of their importance for language learning.

A. AUDIO-LINGUAL SKILLS[1]

1. *Listening*

Specific objective: ability to understand an educated native speaker when he is speaking carefully on a subject appropriate to the age level.

Since the recommended audio-lingual approach is based on the learning of the basic skills among which the listening has priority in presentation and class time allotment, the teacher should as early as possible identify the hearing and articulating problems some students might have. In such instances, remedial individual drills should be assigned.

Carefully selected drills presented by the teacher and reproduced on tapes or discs will introduce the student to the Russian sound system and patterns of speech.

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[1] Treatment of audio-lingual and reading and writing skills is based on the SEQUENTIAL PROGRAMS IN FOREIGN LANGUAGE FOR A RESTRUCTURED CURRICULUM, Educational Research Council of Greater Cleveland, 1966.

The suggested learning activities for the development of the speaking skill are:

a. Audio-discrimination and pronunciation drills

b. Patterns presented by the teacher

c. Patterns presented by native speakers on tapes or discs

d. Basic dialogs

e. Variations of the basic dialogs

f. Listening to teacher's discussion on culture-based topics

g. Listening to drills introduced as needed during the presentation of other materials

h. Listening to narration accompanying pictures, filmstrips, or movies which present authentic situations

i. Listening to presentations of songs and poetry

2. *Speaking*

Specific objective: ability to repeat brief, meaningful utterances; to read simple passages aloud; to answer short, direct questions; and to describe simple situations--all appropriate to the age level of the student and understandable to a native speaker.

Since the listening and speaking skills are mutually related, the speaking activities in the early phase will follow closely the activities suggested for the development of listening skill. At first the students will listen to materials presented by the teacher or mechanically reproduced, and then they will imitate the sounds, repeat the pattern drills, and learn the basic structure of the language.

a. The suggested learning activities for the development of the speaking skill are:

    1) Choral and individual repeating of patterns presented by the teacher

    2) Choral and individual repeating of patterns presented by native speakers on tapes or discs

    3) Practicing and memorizing the basic dialogs and poems

    4) Practicing the variations of the basic dialogs

5) Practicing patterns with cues supplied by students

6) Practicing patterns in chain variations

7) Describing orally pictures and familiar objects and activities

8) Restating a brief incident after hearing and repeating

9) Reciting from memory dialogs and poems

10) Restating previously learned dialogs in narrative form

11) Participating in word games

12) Singing and memorizing songs under teacher guidance

b. *Pronunciation*

The role of pronunciation is extremely important for the formation of good linguistic habits. The acquisition of correct pronunciation will facilitate the listening comprehension, speaking, reading, and writing.

The differences in sound formation, stress, and intonation between English and Russian should not only be clearly understood, but thoroughly practiced in the early stage of language study. To achieve best results, in addition to pronunciation drills, songs and memorization of proverbs and poems are suggested.

The following basic elements of the Russian sound system should be mastered:

1) Stress

2) Intonation in questions and statements

3) Stressed and unstressed vowels

4) Reduction of unstressed **О, Е, Я**

5) Hard and soft vowels

6) Hard (plain) and soft (palatalized) consonants

7) Voiced and voiceless consonants

8) Alternation of voiced and voiceless consonants

9) Vowel mutation after **Г, К, Х, Ж, Ч, Ш, Щ, Ц**

c. *Conversation*

The memorization of a dialog provides the student not only with understanding of a conversation and the ability to recite it from memory, but also helps him to learn by heart the parts of the dialog which present lexical and structural patterns on which other drills are formed. Learning these drills, the student expands his ability to construct numerous sentences by analogy.

The conversation during the early phase of language learning consists essentially in stimulating the student to produce these same patterns and learned sentences in new contexts.

It is obvious that many students have difficulty in this area, because of the small lexical and structural inventory they possess. Therefore, in order to prevent the conversation from breaking down, it seems advisable that the teacher at all times knows exactly what the student can produce grammatically and lexically, and presents the stimuli in such a manner that only the known constructions fit.

B. READING AND WRITING SKILLS

1. *Reading*

Specific objective: ability to understand the meaning of simple prose appropriate to the age level.

Although the need to postpone the use of printed or written materials until the students have mastered the introductory units only by listening and speaking is recognized, since the Russian language uses the Cyrillic alphabet and the Russian program in many schools is only offered in a two-year sequence, it seems advisable to introduce reading and writing earlier than in other modern foreign language classes.

a. *Cyrillic alphabet*

In order to facilitate the learning of the thirty-three letters of the Russian alphabet in print and writing, the texts usually present the letters in six groups (three groups consisting of five letters each, and the remaining three groups having six letters each). Since the order of the letters presented in a group as well as the order of the groups is alphabetical, the students should memorize the letters as they appear in a group. Thus they will easily remember the order of letters in the alphabet which will become helpful when trying to locate a word in the dictionary. The essential learnings are:

1) Russian names of the letters of the alphabet

2) Russian letters and their sound values

b. The suggested learning activities for the development of the reading skills are:

1) Silent reading of previously learned dialogs while listening to teacher, tape or disc

2) Silent reading of narrative prose while listening to teacher, tape, or disc

3) Silent reading of poetry while listening to teacher, tape, or disc

4) Reading aloud previously learned dialogs and variations

5) Reading narrative prose aloud

6) Reading poetry aloud

7) Reading questions and answers based on pre-learned materials

8) Singing from song sheets

9) Reading aloud at home to prepare the assignment

2. *Writing*

Specific objective: ability to spell and write sentences and short paragraphs appropriate to the age level without glaring errors.

a. *Cyrillic alphabet in writing*

As soon as the students have learned the Russian alphabet in print, they may begin practising to write the letters. At first, the presentation of letters will follow the suggestion already mentioned to master the characters of each of the six groups in alphabetic order. Later, handwriting exercises should include ample practice in "linking the letters" and mastering those letters that do not look like their corresponding characters in print.

b. The suggested learning activities for the development of the writing skill are:

   1) Copying of letters and handwriting drills

   2) Dictation of letters and handwriting drills

   3) Copying of sentences and dialogs

   4) Writing words, sentences, and dialogs from dictation by teacher

   5) Completing, transforming, and expanding sentences based on familiar material

   6) Completing exercises in workbook

   7) Writing descriptions of pictures and familiar objects and activities

   8) Writing short, controlled paragraphs, compositions, and letters

3. *Special Skills Related to Reading and Writing Russian*

Among items that are related to reading and writing, the following deserve special attention:

a. Discrepancies between the writing system and sound system

b. The hard sign and soft sign (ъ, ь)

c. Orthography (capitalization, syllabification, punctuation)

C. MORPHOLOGY AND SYNTAX

1. *Nouns*

a. Gender
b. Complete declension of regular nouns
c. Cases used to answer questions introduced by; кто-что, кого-чего, кому-чему, кого-што, кем-чем, ком-чём
d. Nouns used as subject, direct object, indirect object, and object of preposition
e. Animate and inanimate nouns
f. Common constructions:
   1) plus genitive to express possession
   2) Negative expressions with genitive, *e.g.*:
      У меня нет книги. Я не понимаю этого вопроса.

        3) Nouns in answers to **где** and **куда**
        4) Nouns with impersonal expressions like **надо, нравится**
        5) Expressions of time like **в понедельник, в этом году, через неделю, в ноябре**
    g. Formation of patronymics
    h. Common irregularities
        1) Shift of stress
        2) Fleeting vowels
        3) Partitive genitive
        4) Prepositional case in **-у/ю**
        5) Nominative plural in **-а/я**

2. *Pronouns*

    a. Personal
        1) Gender agreement
        2) Initial **н** after prepositions
    b. Demonstrative (agreement) **этот, тот**
    c. Possessive **мой, твой, наш, ваш**
    d. Interrogative **кто, что, какой**
    e. Reflexive possessive **свой**
    f. Independent **весь**

3. *Adjectives* (long form)

    a. Gender
    b. Declension
    c. Agreement

4. *Verbs*

    a. Present, past, and future of regular verbs (I and II conjugation)
    b. Auxiliary
    c. Reflexive verbs
    d. Negative forms (double negative)
    e. Interrogative forms
    f. Irregular verbs (as included in the text)
    g. Imperative (general rules for formation)
    h. Verbs of motion **идти, ходить, ехать, ездить**
    i. Introduction to verbal aspects

5. *Adverbs*

    a. Regularly formed from adjectives
    b. Adverbs, not derived from adjectives (as included in textbook)

6. *Numerals*

    a. Cardinals 1-100 (in nominative and accusative case)
    b. Ordinals 1st-100th (declension as adjectives)
    c. Cases of nouns following numerals

7. *Prepositions* (their meanings and cases required)

D. VOCABULARY

Students are expected to acquire an active vocabulary of approximately 600 words in the first year.[1] Additional recognition words will be accumulated from reading and class discussion. As examples for word formation 10 to 15 common roots should be presented and the students should be made familiar with shadings in meaning produced by common prefixes and suffixes.

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[1] MINIMUM WORD LIST FOR FIRST YEAR RUSSIAN prepared by the Russian Committee, Independent Schools Board, Baltimore, 1961.

SECTION II. SCOPE FOR RUSSIAN II.

This course presents an intensive review of previous learning and a development of greater facility in listening comprehension, speaking, reading, and writing. In addition to textbook and audio-lingual materials providing oral, reading, and writing drills and exercises, sustained conversation is practiced and *Graded Russian Readers* are introduced. Reading of selective literary masterpieces provides suitable topics for conversation and discussion, and stimulates the study of an outline of Russian literature. Obviously, if the Russian program is offered in a four year sequence, there will be much more time for graded readings as well as for the outline of literature. Nevertheless, even in a two year sequence the students should get acquainted with an outline of Russian literature and read a few short stories and plays in the original. The Russian II student is also introduced to the writing of brief compositions based mainly on vocabulary and idiomatic expressions previously studied in class.

The following distribution of class time devoted to the four basic skills is recommended:

Listening	30 per cent
Speaking	20 per cent
Reading	40 per cent
Writing	10 per cent

A. AUDIO-LINGUAL SKILLS

1. *Listening*

Specific objective: ability to understand conversation of average tempo and sustained presentations, including lectures, radio programs, and short films. To communicate effectively as a speaker in conversation with a native.

In order to develop the listening comprehension skill, the students should continue to listen to new dialogs, sentences, and narratives before seeing them in print. The learning activities are about the same as already mentioned for level one, but in addition to listening to dialogs, pattern drills, and songs, the students have more opportunity to practice their listening comprehension on longer narratives and basic sentences.

2. *Speaking*

Specific objective: ability to summarize orally and to answer questions on the content of conversations and presentations which have been heard.

a. The speaking activities will again follow closely the activities suggested for the development of the listening skill and provide the student with ample opportunity to practice orally all materials previously heard. The study of basic sentences and narratives and their oral presentation will gradually extend the learning of vocabulary and idiomatic expressions, while the practice of the pattern drills will develop the understanding and usage of Russian structures.

b. *Pronunciation*

In order to strengthen accurate speech habits, at the beginning of the course a review of pronunciation and intonation rules is suggested. Immediate and continuous correction of the student's pronunciation in class will prevent the student from becoming lax or slipping back into bad habits.

c. *Conversation*

The conversation exercises, based in their form on previously learned structure drills and in their content on dialogs or narratives already studied, should at first be controlled to a degree, so that the student will not be tempted to use incorrect constructions. They consist of the free replacement and completion drills, and of the conversation build-up with the three related parts: directed dialog, rejoinders, and conversation stimulus. These oral drills are steps in the process of leading the student to say something on his own, to produce a new sentence, or to respond to a question.

B. READING AND WRITING SKILLS

1. *Reading*

Specific objective: ability to read (with glossaries in Russian or with a Russian dictionary) prose of average difficulty, including selected short stories and plays.

a. Readings (oral and silent) should consist of:

1) Dialogs

2) Basic sentences

3) Pattern drills

4) Reading selections from the textbook and those assigned for private study from *Graded Russian Readers*

b. All readings should be introduced, discussed, and reviewed in class. They will provide excellent conversation topics.

2. *Writing*

Specific objective: ability to write directed compositions, resumes, and letters, and to use varied paraphrasing techniques with reasonable clarity and correctness as limited by morphology and syntax thus far studied.

Suggested activities for practicing the writing skill are:

a. Taking dictation of familiar material

b. Writing sentences using the given words

c. Rewriting sentences by changing the singular to plural, or present to future

d. Rewriting sentences by making the changes required by the cue

e. Constructing sentences following a model and using controlled vocabulary

f. Writing answers to oral questions or rejoinders to statements practiced in class

g. Rewriting a paragraph in a different person or tense

h. Changing a dialog to a narrative or a narrative to a dialog

i. Writing brief letters, resumes, and compositions using vocabulary and idiomatic expressions previously learned

C. MORPHOLOGY AND SYNTAX

The review of all items listed for Russian I.

1. *Nouns*

a. Plural of feminine and neuter nouns with stems in two consonants
b. Reemphasis on formation of genitive plural
c. Use of cases (expanded)
d. Irregular neuters in **-мя**
e. Irregular declension of **мать, дочь**
f. Irregular plural like those of **брат, лист, друг**
g. Indeclinable nouns

2. *Pronouns*

   a. Complete declension and use of **себя, сам, чей**
   b. Effect of **-нибудь, -то**
   c. Possessives **его, её, их**

3. *Adjectives*

   a. Short form and use
   b. Attributive use (review)
   c. Used as nouns

4. *Verbs*

   a. Imperfective and perfective aspects
   b. Aspectual pairs
   c. Formation of perfective verbs with prefixes
   d. Verbs of motion (determinate and indeterminate forms)
   e. Irregular verbs (as included in the text)

5. *Numerals*

   a. Cardinals and ordinals (all which were not studied in the first year)
   b. Declension of cardinals
   c. Cases of adjectives and nouns governed by numerals
   d. Use of numerals in telling time, date of month, and year

6. *Prepositions* (meanings and cases required by prepositions as included in the texts)

7. *Conjunctions* (Meanings and use in sentence as included in texts)

8. *Particles:* **-нибудь, -то, -же,-ка, ведь**

D. VOCABULARY

During the second year the student is expected to increase his active vocabulary to approximately 900 words.[1] Analysis and study of roots, collecting of words related in meaning, grouping by similarity in structure and form, or similar approaches will aid the student to gain a growing control over the inflection and the structuring of the words.

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[1] MINIMUM WORD LIST FOR SECOND YEAR RUSSIAN prepared by the Russian Committee, Independent Schools Board, Baltimore, 1962.

SECTION III. SCOPE FOR RUSSIAN III AND IV.

Comprehensive presentation of all commonly used structural forms along with copious pattern drills will aid the student to master the four language skills and apply them with more confidence. More than before the emphasis is placed upon reading. In addition to regular reading assignments a few literary masterpieces should be studied each year for their intrinsic value and appreciation. Compositions should consist of the writing of resumes, rewriting a passage already studied, or writing on a topic specifically indicated and discussed orally in class. In general, the program for level IV differs little from level III, but the content is more complex, the reading material is more difficult, and the students have more freedom in all language activities.

The following proportions of class time are recommended to be devoted to the four skills:

Listening	20 per cent
Speaking	20 per cent
Reading	40 per cent
Writing	20 per cent

A. AUDIO-LINGUAL SKILLS

The students are expected to achieve a higher degree of competence in listening comprehension and speaking. A wider range and increasing difficulty of materials (recordings, films, literary masterpieces, articles from newspapers and magazines) should extend the learning of vocabulary, expand recognition of cultural achievements, and provide suitable topics for conversation and composition.

1. *Listening*

Specific objective: ability to understand with reasonable ease rapid standard speech, including classroom discussions, radio programs, recorded plays, and full-length films.

Listening activities should include:

a. Basic sentences

b. Pattern drills

c. Selections on tape or disc especially prepared for the development of listening comprehension

d. Recordings of works studied, made by native speakers

e. Lectures given by the teacher or a guest on a topic geared to the maturity of the class

f. Short oral reports made by students in simple Russian

g. Poetry readings

h. Songs

2. *Speaking*

Specific objective: ability to speak approximating native speech in intonation and pronunciation in a variety of situations, including sustained presentations and classroom discussions of literature.

a. *Suggested speaking activities:*

   1) Basic sentences

   2) Pattern drills

   3) Oral reports on prepared topics

   4) Discussions of readings previously studied

   5) Dramatizations

   6) Recitations of poetry

b. *Conversation*

Some topics of conversation will present ideas or life situations, others will be based on reading selections. The amount of controlled conversation will vary with the amount of structure and vocabulary the students have mastered and with their ability to manipulate the learned structures in new contexts.

B. READING AND WRITING SKILLS

1. *Reading*

Specific objective: ability to read with reasonable ease and with minimal use of lexical aids non-fiction, including magazines and newspapers, and literary materials including selected classics.

Although the basic objective in the reading program is to have the student develop his ability to read the foreign language with understanding, it is advisable to include gradually the literary appreciation of reading selections. Keeping in mind the limits of the student's experience with the language and individual interest, the teacher should suggest such reading materials (short stories, excerpts from novels, biography, poetry, and articles from periodicals) that would provide both enjoyment and linguistic growth.

2. *Writing*

Specific objective: ability to write summaries of oral discussions and compositions on topics of interest with appropriate choice of idioms and without glaring mistakes in morphology and syntax.

Writing drills of various types following the presentation of grammatical structures should provide written practice in the accurate manipulation of linguistic patterns and lead toward greater freedom of expression. Specific directions, cues, or models should be given for compositions, so that the result may be authentic language rather than a translation from English. While the emphasis in writing was previously on sentence structure, it should be placed now on paragraph construction.

a. At first, the students will continue with writing exercises as those they have practiced earlier:

   1) Dictation

   2) Sentence completion

   3) Constructing sentences following a model and using controlled vocabulary

b. Later, more advanced writing assignments should be practiced like:

   1) Resumes or summaries

   2) Rewriting of a paragraph by changing the identity of the speaker and the time of the events

   3) Rewriting a dialog as a narrative or letter

   4) Directed composition in which subject matter and treatment are specifically indicated

C. MORPHOLOGY AND SYNTAX FOR LEVEL III

1. *Nouns*

a. Predicate instrumental with verbs **быть, называть-назвать, становиться-стать**

b. Diminutives
c. Formation of nouns with suffixes -ание, -ение, -ец, -ик, -ист, -истка, -ия, -ка, -ник, -ость, -ство, -тель, -тельница, -ция, -чик, -щик

2. *Adjectives*

a. Comparison of adjectives (long and short forms)
b. Irregular comparison
c. Special structures with comparatives
d. Superlatives
e. Diminutive adjectives

3. *Verbs*

a. Aspects
b. Verbs of motion (determinate and indeterminate forms: prefixes of direction)
c. Impersonal verbs
d. Irregular verbs (as included in text)
e. Imperatives
f. Participles (present active; past passive)
g. Gerunds (present; past)
h. Subjunctive (conditional)
i. Verbs in indirect discourse, indirect questions, and purpose clauses

D. MORPHOLOGY AND SYNTAX FOR LEVEL IV

1. *Nouns*

a. Irregular plurals
b. Declensions of first names, patronymics, and surnames
c. Nouns with a second genitive
d. Nouns with a second locative
e. Formation of nouns with suffixes -ёнок (-онок), -ин, -ина
f. Compound noun phrases with мы

2. *Pronouns*

a. Intensive
b. Reflexive
c. Negative impersonals

3. *Adjectives*

a. Indefinite
b. Reflexive possessive
c. Short form comparatives with the stress on the ending
d. Adjectives derived from nouns indicating animate beings

4. *Verbs*

   a. Aspectual pairs
   b. Verbal prefixes
   c. Verbs of motion **лезть, лазить; ползти, ползать**
   d. Present active and passive participles
   e. Past active and passive participles
   f. Present and past gerunds
   g. Future perfective with stems **...мереть, ...переть, ...тереть, ...нать**
   h. Idioms and special usages

5. *Prepositions*

   a. Prepositions in expressions of time
   b. Equivalents of *until*
   c. Prepositions which govern more than one case

6. *Clauses*

   a. Subordinate clauses
   b. Purpose clauses with **чтобы**
   c. Gerunds in place of adverbial clauses
   d. Conditional clauses replaced by familiar imperative
   e. Participles in place of relative clauses
   f. **бы... ни** clauses
   g. **ли** in indirect questions

E. VOCABULARY

An increase of the active vocabulary for about 2000 words is expected each year. The method of approach in learning new lexical items (word and idiomatic expressions) will be the same as the one used in earlier instruction, but the student is now expected to develop greater skill in determining the meaning of the new words from the context.

SECTION IV. RUSSIAN CULTURE

Of many definitions pertaining to culture, two seem most applicable when used in reference with teaching a foreign language. In their simplest forms, one means *way of life*, the other *refinement*. The social scientist will probably have more use of the first concept, the humanist of the second, but the foreign language teacher should use it in both areas of reference.

Since the classroom activities are conducted in Russian, the student's principal contact with the Russian culture is in terms of the language itself. Due to the limited knowledge of the language, the beginning student will more readily get acquainted with culture as a way of life than with the concept of culture as refinement of thought, mores, institutions, and arts. Although these two concepts complement each other, we shall discuss them in the order they will be presented in the class.

Russian culture as a way of life

By learning how the native speaker describes the world around him, the student becomes aware of certain cultural differences. He learns how people greet one another, how they introduce strangers, and how they take leave of one another. He becomes aware of how age differences and degrees of intimacy are expressed in language.

In the dialogs and in the reading passages, important and significant cultural items, both linguistic and nonlinguistic, should be interpreted. A display of pictures, maps, periodicals, books, and other *realia* that are authentic, representative, and currently important as well as selected Russian songs recorded on tape or disc will develop the student's interest and illustrate the cultural information presented by the teacher.

Nelson Brooks suggests numerous topics suitable for discussion and learning of patterns of culture in the language classroom.[1] A few of these topics are as follows:

WRITTEN AND SPOKEN LANGUAGE. Aside from richness of vocabulary and complexity of structure, what are the commonest areas of differences between spoken language and writing?

FOLKLORE. What myths, stories, traditions, legends, customs, and beliefs are universally found among the common people?

DISCIPLINE. What are the norms of discipline in the home, in school, in public places, in the military, in pastimes and in ceremonies.

FESTIVALS. What days of the calendar year are officially designated as national festivals? What are the central themes of these occasions and what is the manner of their celebration?

GAMES. What are the most popular games that are played outdoors? indoors? by the young? by adults?

TELEPHONE. What phrases and procedures are conventional in the use of the telephone? What is the role of the private telephone in the home? Where are public telephones to be found and how is the service paid for?

KEEPING WARM AND COOL. What changes in clothing, heating, ventilation, food, and drink are made because of variations in temperature?

SPORTS. What organized and professional sports are the most popular and the most generally presented for the public?

LEARNING IN SCHOOL. What course of study is usual for an individual of a given age and academic orientation when compared with that of a student in similar circumstances in the United States?

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[1] Nelson Brooks, LANGUAGE AND LANGUAGE LEARNING, New York: Harcourt, Brace & World, 1961, pp. 87-92.

CONTRASTS IN TOWN AND COUNTRY LIFE. What are some of the notable differences in dwellings, clothing, manners, shopping facilities, and public utilities, when life in town is compared with life in the country?

Russian culture as "refinement"

The study of a foreign language and the ability to use it should include as a goal the development of cultural understandings and appreciations of the highest achievements in sciences, arts, and humanities. While the spoken Russian enables us to communicate and exchange ideas with native speakers, the reading of Russian literature in the original, especially the reading of some of the great masterpieces of Russian fiction, provides an excellent opportunity to learn how to understand the character, the way of life, and the ideas and ideals of the people.

The national need and the shortage of qualified people have often been quoted as the two most important reasons for studying Russian. Among the more enduring reasons for this study, the world-wide significance of Russian culture has a prominent position. For this, it is sufficient to mention the literary works of Pushkin, Gogol, Turgenev, Tolstoy, Dostoyevsky, Sholokov, and Pasternak; or the contributions in philosophy by Soloviev, Florensky, and Berdyaev; or the musical compositions of Glinka, Tschaikovsky, Mussorgsky, and Rimsky-Korsakov; or Stanislavsky's work in theatrical arts; or the achievements in science made by Lobachevsky, Mendeleyev, and Mechnikov. In years following the Second Vatican Ecumenical Council, even a busy teacher should find time to consult some standard work on Russian philosophy. According to professor N. O. Lossky one of the characteristic features of Russian philosophy is "sobornost" (cathedralness) which in his definition means "a combination of unity and freedom of many persons on the basis of common love for God and for all absolute values" which is important "not only for the life of the church but also for solving many proglems in the spirit of synthesis between individualism and universalism."[1]

The studies in Russian language and literature as well as the learning of related subjects will enable both the teacher and the student to understand more completely the Slavic world, and the research of the main streams of Russian philosophy will produce an adequate knowledge of the mind and soul of the Slavic peoples which is important for common understanding and durable peace. If the world tensions of today cannot be solved by an agreement between the East and the West concerning disarmament and nuclear tests, perhaps tomorrow aided by these studies we shall agree with Mihail Vasilievic Lomonosov[2] who made the following remark: "Charles V, the Roman Emperor (1519-1556), used to say that it is fitting to speak Spanish to God, French to companions, German to enemies, Italian to ladies. But, if he would have been competent in Russian, he would without doubt have added this

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[1] N. O. Lossky, HISTORY OF RUSSIAN PHILOSOPHY, New York: International University Press, 1951, p. 405.

[2] Mihail Vasilievic Lomonosov (1711-1765) was the founder of the first Russian University and initiator of the Academy of Arts. The 250th anniversary of his birth was celebrated in 1961.

language as suitable for speaking to all, because he would have found in it the beauty of Spanish, the gaiety of French, the strength of German, the charm of Italian, and in addition to it the abundance and great brevity of Greek and Latin."

A. PRAYERS (MOLITVY)

Since the Slavic peoples of the Byzantine Rite use as the language of the Church Old Slavonic, the prayers below are in that language. The Latinic transcription is used for easier learning.

Znamenije Kresta (The Sign of the Cross)

Vo imja Otca, i Syna, i Svjataho Ducha. Amiň.

Slavoslovije (Doxology)

Slava Otcu, i Synu, i Svjatomu Duchu, i nyňi i prisno i vo v'iki v'ikov. Amiň.

Molitva Hospodňa (The Lord's Prayer)

Otče naš, iže jesi na nebes'ich, da svjatitsja imja Tvoje.- Da priidet carstvije Tvoje.- Da budet vol'a Tvoja, jako na nebesi, i na zemli.-

Chl'ib nas nasuščnyj dažd' nam dnes'.- I ostavi nam dolhi naša, jakože i my ostavl'ajem dolžnikom našim.- I ne vvedi nas vo iskušenije,- no izbavi nas ot lukavaho.

**Jako Tvoje jest' carstvo, i sila, i slava, Otca, i Syna, i Svjataho Ducha, nyňi i prisno, i vo v'iki v'ikov. Amiň.*

**For Thine is the kingdom, and the power, and the glory of the Father and of the Son, and of the Holy Spirit, now and ever, and forever and ever. Amen.*

Bohorodice D'ivo (Hail Mary)

Bohorodice D'ivo radujsja, blahodatnaja Marije Hospod' s toboju.- Blahoslovenna ty vo ženach i blahosloven plod čreva tvojeho, Isus.-

Presvjata Marije, Mati Christa Boha našeho, moli za nas hr'tšnych nyňi i vo čas smerti našej. Amiň.

Priv'itstvovanija *(Salutations)*

"Christos voskrese! - Voistinu voskrese!"

"Christ is risen! - Indeed He is risen!"
(During the Easter-tide.)

"Christos raždajetsja! - Slavite Jeho!"

"Christ is born! - Praise ye Him!"
(During the Christmas tide.)

"Slava Isusu Christu! - Slava vo v'iki!"

"Praised be Jesus Christ! - Praised be forever."
(During the rest of the year)

B. INSTRUCTIONAL PROCEDURES

I. Ответьте. Отвечайте.

2. Ответьте на следующие вопросы по-русски.

3. Сравните ваш ответ с подлинником ленты.

4. Начинайте.

5. Пожалуйста, сядьте в кабинку номер два, в третьем ряду.

6. Закройте книги.

7. Сравните ваше произношение с подлинником ленты.

8. Исправьте свои ошибки.

9. Поправьте себя сами.

IO. Следуйте указаниям.

II. Вы прослушаете каждое предложение один раз (два раза), после чего будет пауза.

I2. После этого вы прослушаете повторения, повторительный урок.

I3. Затем вы услышите правильный ответ.

I4. Повторите точно то, что вы слышите.

I5. Слушайте внимательно.

I6. Слушайте указания.

I7. Слушайте только.

I8. Слушайте запись.

I9. Прослушайте то, что вы только что записали.

20. Прослушайте то, что вы записали.

2I. Продолжайте слушать.

22. Не смотрите в текст.

23. Смотрите на экран.

24. Теперь смотрите на печатные экземпляры.

B. INSTRUCTIONAL PROCEDURES[1]

1. Answer!
2. Answer the following questions in Russian.
3. Compare your answer with that of the master tape.
4. Begin!
5. Please sit in booth number two in the third row.
6. Close your books.
7. Compare your pronunciation with that of the master tape.
8. Correct your errors.
9. Correct yourselves.
10. Follow the directions.
11. You will hear each sentence once (twice) followed by a pause.
12. You will then hear a review lesson.
13. You will then hear the correct answer.
14. Imitate what you hear.
15. Listen carefully.
16. Listen to the directions.
17. Listen only.
18. Listen to the reccrding (master lesson).
19. Listen to what you have just recorded.
20. Listen to what you have recorded.
21. Continue listening.
22. Don't look at the text.
23. Look at the screen.
24. Now look at the mimeographed sheet.

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[1] Prof. Jacob C. Ornstein et al. prepared this list of expressions. Cf. the Glossaries of Expressions and Terms, pp. 72-73, THE LANGUAGE LABORATORY, OE-27013, Bulletin No. 23, 1961, GPO.

25. Заучите наизусть весь диалог.

26. Откройте вашу книгу.

27. Прослушайте последнее предложение.

28. Готовы!

29. Поднимите руку, если вам нужно объяснение.

30. Сейчас начинайте записывать.

31. Запишите свой ответ во время паузы, следующей за вопросом.

32. Продолжайте наговаривать.

33. Я повторю некоторые вопросы (выражения) быстро два раза.

34. Повторите!

35. Повторите (опять) ещё раз.

36. Повторите во время паузы.

37. Повторите ответ во время паузы.

38. Отвечайте сейчас же.

39. Говорите быстрее (медленнее).

40. Говорите обычным голосом.

41. Пишите по-русски.

INTRODUCTIONS

1. Позвольте вам представить Веру Ивановну.

2. Как ваше имя?

3. Как ваша фамилия?

4. Как ваше имя и отчество?

5. Очень приятно познакомиться.

25. Memorize the entire dialog.
26. Open your book.
27. Play back (replay) the last sentence.
28. Ready!
29. Raise your hand if you need help.
30. Begin to record now.
31. Record your answer during the pause that follows the question.
32. Continue recording.
33. I shall repeat some questions (expressions) twice quickly.
34. Repeat!
35. Repeat again (one more time).
36. Repeat during the pause.
37. Repeat the answer in the pause.
38. Reply without hesitation.
39. Speak faster (more slowly).
40. Speak in a natural voice.
41. Write in Russian.

INTRODUCTIONS

1. Permit me to introduce you to Vera Ivanovna.
2. What is your name?
3. What is your last name?
4. What is your first name and patronymic?
5. I am very pleased to meet you.

C. PROVERBS

I. Без пословицы не проживёшь.

2. В гостях хорошо, а дома ещё лучше.

3. Век живи - век учись.

4. Конец делу венец.

5. Куй железо пока горячо.

6. Лучше поздно, чем никогда.

7. Насильно мил не будешь.

8. Не всё то золото, что блестит.

9. Не откладывай на завтра, то что можно сделать сегодня.

I0. Нет дыма без огня.

II. Нет худа без добра.

I2. Повторенье - мать ученья.

I3. Правда дороже золота.

I4. Работа не медведь, в лес не убежит.

I5. Рука руку моет.

I6. Слово - серебро, молчание - золото.

I7. Терпение и труд всё перетрут.

I8. Тише едешь - дальше будешь.

I9. Учись смолоду, не умрёшь с голоду.

20. Что посеешь, то и пожнёшь.

C. PROVERBS

1. Without the proverb, you won't make your way through life.
2. There's no place like home.
3. Live and learn.
4. All's well that ends well.
5. Strike while the iron's hot.
6. Better late than never.
7. One cannot endear oneself by force.
8. All is not gold that glitters.
9. Never put off till tomorrow what can be done today.
10. There is no smoke without fire.
11. In every evil there is (some) good.
12. Practice makes perfect.
13. Truth is dearer than gold.
14. Work is not a bear, won't run away.
15. One hand washes the other.
16. Speech is silver, but silence is golden.
17. Patience and work will overcome everything.
18. Haste makes waste.
19. If you learn from early youth, you will not die from hunger.
20. As you sow, so will you reap.

D. GREETINGS AND GOOD WISHES

1. Здравствуйте.
2. Доброе утро.
3. Добрый день.
4. Добрый вечер.
5. Очень рад вас видеть.
6. Как вы поживаете?
7. Спасибо, очень хорошо. А вы?
8. Так себе.
9. Садитесь, пожалуйста.
10. Будьте как дома.
11. Что у вас нового?
12. До свидания.
13. Спокойной ночи.
14. До завтра.
15. Всего хорошего.
16. Счастливого пути.
17. Желаю вам успеха.
18. С днём рождения!
19. С Рождеством Христовым!
20. С Новым Годом!

E. IMPORTANT SIGNS

1. БИЛЕТНАЯ КАССА
2. ВОКЗАЛ
3. ВХОД
4. ВХОД ВОСПРЕЩАЕТСЯ
5. ВЫХОД
6. ДЕРЖАТЬСЯ ПРАВОЙ (ЛЕВОЙ) СТОРОНЫ
7. ДОРОГА В ПЛОХОМ СОСТОЯНИИ
8. ДОРОГА РЕМОНТИРУЕТСЯ
9. ЖЕЛЕЗНОДОРОЖНЫЙ ПЕРЕЕЗД
10. ЗАКРЫТО
11. КУРИТЬ ВОСПРЕЩАЕТСЯ
12. МЕДЛЕННАЯ ЕЗДА
13. ОПАСНО
14. ОСТОРОЖНО
15. ОТКРЫТО
16. ПРОЕЗД ЗАКРЫТ
17. ПУТЬ СВОБОДЕН
18. СПРАВКИ
19. СТАНЦИЯ СКОРОЙ ПОМОЩИ
20. СТОЙ!

D. GREETINGS AND GOOD WISHES

1. Hello. How do you do?
2. Good morning.
3. Good day.
4. Good evening.
5. I am very glad to see you.
6. How are you?
7. Very well, thank you. And you?
8. So so.
9. Please have a seat.
10. Make yourself at home.
11. What's new with you.
12. Goodbye.
13. Good night.
14. See you tomorrow.
15. Good luck.
16. Happy journey.
17. I wish you success.
18. Happy birthday!
19. Merry Christmas!
20. Happy New Year!

E. IMPORTANT SIGNS

1. TICKET WINDOW
2. RAILROAD STATION
3. ENTRANCE
4. NO ADMITTANCE, KEEP OUT
5. EXIT
6. KEEP TO THE RIGHT (LEFT)
7. ROAD IN BAD CONDITION
8. ROAD UNDER REPAIR
9. RAILROAD CROSSING
10. CLOSED
11. NO SMOKING
12. DRIVE SLOWLY
13. DANGER
14. CAUTION
15. OPEN
16. ROAD CLOSED
17. ROAD OPEN
18. INFORMATION BUREAU
19. FIRST AID STATION
20. STOP!

F. FIRST NAMES

Full Name	Diminutives	Full Name	Diminutives
		MALE	
Александр	Саша, Шура, Саня	Константин	Костя
Алексей	Алёша	Лев	Лёва
Андрей	Андрюша	Максим	----
Борис	Боря	Михаил	Миша
Василий	Вася	Николай	Коля
Владимир	Володя, Вова	Осип	Ося
Григорий	Гриша	Павел	Паша, Павлик
Дмитрий	Митя, Дима	Пётр	Петя
Евгений	Женя	Семён	Сеня
Егор	Егорушка	Сергей	Серёжа
Иван	Ваня	Степан	Стёпа
Игорь	----	Фёдор	Федя
Илья	Ильюша	Юрий	Юра
Иосиф	Ося	Яков	Яша
		FEMALE	
Александра	Саша, Шура	Лидия	Лида
Анастасия	Настя	Любовь	Люба
Анна	Аня, Аннушка	Людмила	Люда, Мила
Валентина	Валя	Мария	Маша, Маня
Варвара	Варя	Марфа	Марфуша
Вера	----	Надежда	Надя
Дарья	Даша	Наталья	Наташа, Ната
Екатерина	Катя	Нина	----
Елена	Лена, Лёля	Ольга	Оля
Елизавета	Лиза	Софья	Соня
Ирина	Ира	Тамара	----
Зинаида	Зина, Ида	Татьяна	Таня
Ксения	Ксюша		

G. TIME

1. Который теперь час?	What time is it now?
2. Теперь пять часов.	It is now five o'clock.
3. В котором часу вы будете дома?	At what time wil you be home?
4. Я буду дома в два часа.	I shall be home at two o'clock.
5. Когда начало фильма?	When will the film begin?
6. В четверть восьмого.	At 7:15.
7. Когда вы туда пойдёте?	When will you go there?
8. В половине второго.	At 1:30.

SECTION V. RUSSIAN SOURCE MATERIALS

A. SELECTIVE LIST OF TEACHING MATERIALS

1. Basic Texts
2. Basic Texts within an Integrated Series
3. Books of Culture and Civilization
4. Books of Songs
5. Conversation Books
6. Discs and Tapes: Literary
7. Discs and Tapes: Songs
8. Elementary Readers
9. Films (in English)
10. Student Magazines

B. PROFESSIONAL REFERENCE MATERIALS

1. All Modern Foreign Languages
    a. Bibliographies and Resource Lists
    b. Books on Methodology
    c. Films
    d. Language Lab
    e. Periodicals
2. Russian
    a. Bibliographies and Resource Lists
    b. Books of Culture and Civilization
    c. Dictionaries
    d. Linguistics
    e. Periodicals
    f. Reference Grammars

SECTION V. RUSSIAN SOURCE MATERIALS

A. SELECTIVE LIST OF TEACHING MATERIALS

1. *Basic Texts*

Fayer, Mischa. BASIC RUSSIAN: Book One. Pitman, 1959. 294 pp. $4.25. Workbook $2.00. Manual free to teachers.

________. BASIC RUSSIAN: Book Two. Pitman, 1961. 400 pp. $5.00.

________, and Aron Pressman. SIMPLIFIED RUSSIAN GRAMMAR. 2nd ed. Pitman, 1962. 425 pp. $5.00. Workbook $2.60. Manual free to teachers.

Gronicka, André and Helen Bates Yakobson. ESSENTIALS OF RUSSIAN. 3rd ed. Prentice, 1958. 397 pp. $5.95.

Znamensky, George A. CONVERSATIONAL RUSSIAN: A BEGINNER'S MANUAL. Revised. Ginn, 1952. 325 pp. $6.75.

2. *Basic Texts within an Integrated Series*

A-L M RUSSIAN. Mary P. Thompson, Marina Prochoroff et al. Harcourt, Brace & World.

LEVEL ONE: Text $2.48; Practice Record Set (14 seven inch 33 1/3 rpm discs) $6.60; Student Tests $.48;7 1/2 ips Classroom/ Laboratory Tape Set (39 seven inch reels) $100.00; 7 1/2 ips Listening-Comprehension Testing Tape Set (4 seven inch reels) $20.00; Dialog Posters (29 two-color 17" x 22" cards) $26.00; Teacher's Manual and Reading-Writing-Spelling Manual free to teachers.

LEVEL TWO: Text $3.80; Practice Record Set (9 seven inch 33 1/3 rpm discs) $4.60; Student Tests $.60; 7 1/2 ips Classroom/Laboratory Tape Set (40 seven inch reels) $120.00; 7 1/2 ips Listening-Comprehension Testing Tape Set (4 seven inch reels) $20.00. Teacher's Manual free.

LEVEL THREE: Text $5.20; Practice Record Set (6 seven inch 33 1/3 rpm discs) $3.60; Student Tests $.80; 7 1/2 ips Classroom/Laboratory Tape Set (30 seven inch reels) $100.00; 7 1/2 ips Listening-Comprehension Testing Tape Set (4 seven inch reels) $20.00. Teacher's Manual free.

LEVEL FOUR: Text $6.00. Student Tests $.60; 7 1/2 ips Classroom/Laboratory Tape Set (16 seven inch reels, including 2 listening-comprehension testing reels) $64.00. Teacher's Manual Free.

RUSSIAN BY THE AUDIO-VISUAL METHOD. A. Menac et al. Chilton Books.

PART I.
Classroom/Laboratory Materials:
Filmstrips. 25 Units. In color and black and white. $102.50.
Tapes - Classroom. 25 Units. 25 reels, 5-inch, 7 1/2 ips. $53.75. Tapes - Review Exercises. 25 reels, 5-inch, 7 1/2 ips. $53.75.

Teacher Materials:
Script (Complete script of the 25 Units). $1.15.
Teaching Guide. $2.35. Picture Book. $2.35.

Student Materials:
Picture Book. $2.35.
Student Records. (10 seven inch, 33 1/3 rpm) $5.00
Student Workbook. $.77.

PART II.
Classroom/Laboratory Materials:
Filmstrips. 25 Units. In color and balck and white. $102.50.
Tapes - Classroom. 25 Units. 25 reels, 5-inch, 7 1/2 ips. $53.75.

Teacher Materials:
Script (Complete Script of the 25 Units). $1.15.
Teaching Guide - forthcoming. Picture Book. $2.35.

Student Materials:
Picture Book. $2.35.
Student Records - forthcoming.

3. *Books of Culture and Civilization*

Blinoff, Marthe. LIFE AND THOUGHT IN OLD RUSSIA. Penn. State, 1961. 256 pp. $5.95.

Charques, R. D. A. A SHORT HISTORY OF RUSSIA. Dutton, 1956. 220 pp. Paper $1.35.

Miliukov, Paul. OUTLINES OF RUSSIAN CULTURE. Ed. Michael Karpovich. Barnes, 1960. Vol. I. RELIGION AND THE CHURCH IN RUSSIA (P-4006) 220 pp. Vol. II. LITERATURE

IN RUSSIA (P-4007) 130 pp.; Vol. III. ARCHITECTURE, PAINTING AND MUSIC IN RUSSIA (P-4008) 159 pp. Paper $1.45 each.

Slonim, Marc. AN OUTLINE OF RUSSIAN LITERATURE. Oxford, 1958. 235 pp. $5.00. Paper, NAL, $.50.

Thayer, Charles W. and the editors of LIFE. RUSSIA. Life, 1960. Illus. Color. 176 pp. $2.95.

Treadgold, Donald W. TWENTIETH CENTURY RUSSIA. Rand, 1959. Illus. 550 pp. $7.00.

Walsh, Warren B., ed. READINGS IN RUSSIAN HISTORY. 3rd ed. Syracuse, 1959. XVI + 702 pp. $7.50.

4. *Books of Songs*

Hieble, Jakob, ed. RUSSKII PESENNIK. Thrift, 1947. Piano accompaniment. 47 pp. Paper $.50.

Lavaska, Anna. RUSSIAN IN SONG. Piano accompaniment. Washington, 1949. 78 pp. Paper $2.50.

5. *Conversation Books*

Kany, Charles E. SPOKEN RUSSIAN FOR STUDENTS AND TRAVELERS. Heath, 1951. 272 pp. $2.75.

_______, and Alexander Kaun. ELEMENTARY RUSSIAN CONVERSATION. Heath, 1944. 88 pp. Paper $1.10.

_______. INTERMEDIATE RUSSIAN CONVERSATION. Heath, 1945. 114 pp. Paper $1.20.

_______. ADVANCED RUSSIAN CONVERSATION. Heath, 1945. 152 pp. Paper $1.40.

Maltzoff, Nicholas. RUSSIAN CONVERSATION FOR BEGINNERS. Pitman, 1959. 64 pp. Paper $1.00.

_______. RUSSIAN READING AND CONVERSATION. Pitman, 1959. 156 pp. $2.50.

_______. ADVANCED CONVERSATIONAL RUSSIAN. Pitman, 1960. 63 pp. Paper $1.25.

6. *Discs and Tapes: Literary*

Chekhov, Anton. THE THREE SISTERS. Performed by Moscow Art Theater. EMC. Four 5-inch 3 3/4 ips. dual-track tape reels $21.00.

Gogol, Nikolai. THE INSPECTOR GENERAL. EMC, 1960. Five 5-inch 3 3/4 ips. dual-track tape reels $26.00. Extra text $1.75.

________. THE OVERCOAT. EMC. One 5-inch 3 3/4 ips. dual-track 50 min. tape (Serial No. DTR 305) $5.95. Extra text $.25.

Pushkin, A. S. STATION MASTER. EMC, 1960. (Serial No. DTR 300) One 5-inch 3 3/4 ips. dual-track tape reel $5.95. Extra text $.25.

RUSSIAN POETRY. Read by Larissa Gatora. Folkways. One 12-inch 33 1/3 rpm. disc (Serial No. FL 9960) $5.95. Extra text $.50.

7. *Discs and Tapes: Songs*

RUSSIAN FOLK SONGS. Soloists and choral groups. Vanguard, 1958. One 12-inch 33 1/3 rpm disc (Serial No. VR S 9023) $4.98.

RUSSIAN SONGS FOR TEACHING RUSSIAN. Sung by Getta Petry. Guitar accompaniment. Folkways, 1960. One 12-inch 33 1/3 rpm disc (Serial No. FC 7743) $5.95. Russian and English text. Extra text $.50.

8. *Elementary Readers*

Bond, Otto F., George V. Bobrinskoy, and others. GRADED RUSSIAN READERS. 2nd ed. Heath, 1961. Available separately in limp covers (I: 66 pp., $1.10; II: 70 pp. $1.10; III: 94 pp. $125; IV: 84 pp. $1.25; V: 82 pp. $1.25) or bound together with cloth cover, 325 pp. $3.40; paper $2.85.

Pargment, Lila. BEGINNER'S RUSSIAN READER. 3rd ed. Pitman, 1963. 220 pp. $4.00.

________. MODERN RUSSIAN READER FOR INTERMEDIATE CLASSES. 2nd ed. Pitman, 1960. 240 pp. $3.50.

Stilman, Leon. GRADED READINGS IN RUSSIAN HISTORY: THE FORMATION OF THE RUSSIAN STATE. Columbia, 1960. 75 pp. Paper $2.50.

Yakobson, Helen Bates. NEW RUSSIAN READER. Geo. Washington, 1960. 128 pp. Paper $2.75.

9. *Films (in English)*

The following films are available at the Audio-Visual Center, Kent State University, Kent, Ohio. Rental rates mentioned for each item.

DEATH OF STALIN. 54 min. b&w - $8.25. (NBC TV; McGraw-Hill).

THE KREMLIN. 54 min. c - $14.00.

NIGHTMARE IN RED. 26 min. b&w - $8.25. (Available also CPL)

NIKITA KHRUSHCHEV. 26 min. b&w - $4.50. (Available also CPL)

POLAND AND THE SOVIET POWER: BACKGROUND TO RECENT HISTORY. 26 min. b&w -$4.50.

RISE OF KHRUSHCHEV. 54 min. b&w - $8.25.

THE RUSSIANS: INSIGHTS THROUGH LITERATURE. 54 min. b&w - $8.25.

WHO GOES THERE? A PRIMER ON COMMUNISM. 54 min. b&w - $8.25.

10. *Student Magazines*

KOMETA. Scholastic Magazines, 902 Sylvan Avenue, Englewood Cliffs, N.J. 07632. (9 monthly issues; Single Subscriptions $1.50, 10 or more, $.75.)

NASH STUDENT. Dr. A. Pronin, ed. P.O. Box 5043, Fresno, Calif. 93755. (9 monthly issues) Student Rate $4.50 per year.

B. PROFESSIONAL REFERENCE MATERIALS

1. *All Modern Foreign Languages*
   a. *Bibliographies and Resource Lists*

Brown, Paul, comp. ANNUAL BIBLIOGRAPHY. May issue of PMLA. MLA. About 200 pp. Paper $2.00.

Eaton, Esther and Mary E. Hayes. SOURCE MATERIALS FOR SECONDARY SCHOOL TEACHERS OF FOREIGN LANGUAGE. 3rd ed. USOE, 1966. Circular No. 788, OE 27001-C. About 35 pp. Paper. $.25.

Landers, Bertha. A FOREIGN LANGUAGE AUDIO-VISUAL GUIDE. LFR, 1961. 172 pp. Paper $7.50.

b. *Books on Methodology*

Andersson, Theodore, ed. THE TEACHING OF MODERN LANGUAGES. UNESCO, 1955. 294 pp. $3.00.

Brooks, Nelson. LANGUAGE AND LANGUAGE LEARNING. Harcourt, 1961. 238 pp. Paper. Free to teachers using A-L M materials.

Huebener, Theodore. AUDIO-VISUAL TECHNIQUES IN TEACHING FOREIGN LANGUAGES. NYU, 1960. 200 pp. $3.25.

Johnston, Marjorie C., ed. MODERN FOREIGN LANGUAGES IN THE HIGH SCHOOL. USOE Bulletin 1958, No. 16. OE-27005. GPO. $1.00.

Lado, Robert. LANGUAGE TEACHING. McGraw-Hill, 1964.

O'Connor, Patricia. MODERN FOREIGN LANGUAGES IN HIGH SCHOOL: PRE-READING INSTRUCTION. USOE, Bulletin 1960, No. 9, OE-27000. GPO, 1960. 50 pp. Paper. $.25.

_______ and W. F. Twaddell. INTENSIVE TRAINING FOR AN ORAL APPROACH IN LANGUAGE TEACHING. MLJ, Feb., 1960, Vol. XLIV, No. 2, Part 2. 42 pp. Paper $1.00.

c. *Films*

PRINCIPLES AND METHODS OF TEACHING A SECOND LANGUAGE. Produced by the MLA Center for Applied Linguistics in cooperation with Teaching Film Custodians. TFC. Five 3-reel 16mm 30 min. b&w films. 1. The Nature of Language. 2. The Sounds of Language. 3. The Organization of Language. 4. Words and Their Meanings. 5. Modern Techniques in Language Teaching. Purchase $170.00 each. Rental $6.00 each. Teaching guides.

d. *Language Lab*

Mathieu, Gustave. HAVE LANGUAGE LABORATORY: WHAT NOW? MRI, 1959. 141 pp. Paper. $1.00.

Pleasants, Jeanne Varney, ed. THE FUNCTION OF A LANGUAGE LABORATORY. ITS EFFECT ON STUDENT EDUCATION: SUCCESS OR FAILURE. Goldsmith, 1961. 12 pp. Free to teachers.

Stack, Edward M. THE LANGUAGE LABORATORY AND MODERN LANGUAGE TEACHING. Oxford, 1960. 196 pp. $3.95.

e. *Periodicals*

THE MODERN LANGUAGE JOURNAL. ed. J. Alan Pfeffer. MLJ. 8 issues a year. $4.00 a year.

PMLA. ed. John Hurt Fisher. MLA. 5 issues a year and supplements. Annual dues for MLA membership $15.00 include subscription to PMLA.

2. *Russian*

a. *Bibliographies and Resource Lists*

THE AMERICAN BIBLIOGRAPHY OF SLAVIC AND EAST EUROPEAN STUDIES. Published annually. Indiana. Covers social sciences and humanities in the Slavic and East European field. Eleven major topics. Author index.

b. *Books of Culture and Civilization*

Berman, Harold. JUSTICE IN RUSSIA: AN INTERPRETATION OF SOVIET LAW. Cambridge: Harvard University Press, 1950. X, 322 pp. $4.75.

Black, Cyril E., ed. THE TRANSFORMATION OF RUSSIAN SOCIETY. ASPECTS OF SOCIAL CHANGE SINCE 1861. Cambridge: Harvard University Press, 1960. VII, 695 pp. $9.75.

Campbell, Robert W. SOVIET ECONOMIC POWER. ITS ORGANIZATION, GROWTH AND CHALLENGE. Combridge: Houghton Mifflin, 1960. XII, 209 pp. $1.95.

Counts, George S. THE CHALLENGE OF SOVIET EDUCATION. New York: McGraw-Hill, 1957. X, 350 pp. $6.00

Curtiss, John Shelton. THE RUSSIAN CHURCH AND THE SOVIETY STATE 1917-1950. Boston: Little, Brown, 1953. X, 387 pp. $6.00.

Fainsod, Merle. HOW RUSSIA IS RULED. Cambridge: Harvard University Press, 1959. XI, 575 pp. $6.50.

Lossky, N. O. HISTORY OF RUSSIAN PHILOSOPHY. New York: International Universities Press, 1951.

Mirsky, D. S. A HISTORY OF RUSSIAN LITERATURE. FROM ITS BEGINNINGS TO 1900. New York: Vintage Books, 1958. X, 383 pp. $1.25.

Shapiro, Leonard. THE COMMUNIST PARTY OF THE SOVIET UNION. New York: Random House, 1960. XIV, 631 pp. $7.50.

Vernadsky, George. A HISTORY OF RUSSIA. New Haven: Yale, 1961. 512 pp. Paper. $1.95.

c. *Dictionaries*

Müller, V. K. ENGLISH-RUSSIAN DICTIONARY. 6th ed. Dutton, 1959. 699 pp. $6.95.

Patrick, George Z. ROOTS OF THE RUSSIAN LANGUAGE. 2nd ed. Pitman, 1959. 239 pp. $3.25.

A PHRASE AND SENTENCE DICTIONARY OF SPOKEN RUSSIAN. Dover, 1958. IV + 573 pp. Paper $2.75.

Smirnitsky, A. I. RUSSIAN-ENGLISH DICTIONARY. 3rd ed. Dutton, 1959. 951 pp. $6.95.

d. *Linguistics*

Avanesov, R. I. and S. I. Ozhegov. RUSSKOE LITERATURNOE PROIZNOSHENIE I UDARENIE. 2nd ed. Distr. Cross World, 1960. 709 pp. $1.75.

Magner, Thomas. RUSSIAN: A GUIDE FOR TEACHERS. Heath, 1961. 88 pp. Paper $2.15.

Noyes, G. R. and G. Z. Patrick. AN ELEMENTARY GUIDE TO RUSSIAN PRONUNCIATION. 2nd ed. Pitman, 1959. 48 pp. Paper $1.00.

Ward, Dennis. RUSSIAN PRONUNCIATION: A PRACTICAL COURSE. Stechert, 1958. 90 pp. $2.50.

e. *Periodicals*

SLAVIC AND EAST EUROPEAN JOURNAL. American Association of Teachers of Slavic and East European Languages. AATSEEL. Quarterly. Included in membership, $10.00.

SLAVIC REVIEW. AMERICAN ASSOCIATION FOR THE ADVANCEMENT OF SLAVIC STUDIES. AAASS. Quarterly. Included in membership for AAASS, $10.00.

f. *Reference Grammars*

Borras, F. M., and R. F. Christian. RUSSIAN SYNTAX: ASPECTS OF MODERN RUSSIAN SYNTAX AND VOCABULARY. Oxford, 1959. XII + 404 pp. $5.60.

Pulkina, I. M. A SHORT RUSSIAN REFERENCE GRAMMAR WITH A CHAPTER ON PRONUNCIATION. 1960. Distr. Four Cont. 267 pp. $1.25.

Stilman, Leon. RUSSIAN VERBS OF MOTION. 2nd ed. Columbia, 1951. 78 pp. Paper $1.50.

Kolni-Balozky, J. A PROGRESSIVE RUSSIAN GRAMMAR. Pitman, 1960. XII + 477 pp. $5.25. Complete key $2.00.

Chapter VI
Spanish

SECTION I. SCOPE FOR SPANISH I

A minimum of four to six weeks of listening and speaking practice, prior to the introduction of the printed word, is essential to the development of the four basic skills. In keeping with the audio-lingual approach the major portion of class time during the first year will be devoted to training in the listening-speaking skills:

Listening	50 per cent
Speaking	30 per cent
Reading	15 per cent
Writing	5 per cent

Although grammatical concepts and vocabulary are developed more slowly in an audio-lingual approach, students should attain a reasonable mastery of the skills, structures, and common idioms and vocabulary presented in this outline.

A. AUDIO-LINGUAL SKILLS

1. *Listening*

In the early phase of language learning students will function much more frequently as hearers rather than speakers. The teacher, therefore, should make use of well-planned listening activities such as:

a. Patterns presented by native speakers on tape or disc

b. Patterns presented by the teacher

c. Basic dialogs

d. Variations of the basic dialogs

e. Simple songs

f. Drills introduced during presentation of other materials

g. Audio-discrimination drills including minimal pairs of meaningful words or nonsense syllables

2. *Speaking*

Since there is a natural affinity between hearing and speaking, listening activities in the early phase will limit what the student says. Speaking activities will, in most instances, involve listening, The teacher should make use of well-planned lingual activities which will facilitate progress in automatic responses, as well as accuracy in pronunciation.

a. Some suggested speaking activities are:

   1) Repeating pattern drills presented on discs or tapes by native speakers and by the teacher.
   2) Practicing patterns with cues supplied by the teacher, discs, or tapes
   3) Practicing patterns with cues supplied by students
   4) Practicing patterns in chain variations
   5) Responding orally to visual cues
   6) Memorizing and reciting dialogs and simple poems
   7) Singing simple songs

b. Pronunciation

Both the Castilian and Latin-American pronunciations are correct. Because of local usage and the proximity of Latin America, however, it would seem advisable to teach the Latin-American pronunciation. Nevertheless, students should be aware of the basic differences between the two pronunciations.

In order to achieve an accurate pronunciation, students must strive to master the basic elements of the Spanish sound system. These include:

   1) Strong vowels *a, e, o* and weak vowels *u, i*
   2) Vowel combinations which form diphthongs and tripthongs
   3) Silent *u*, after *g*, and *q*
   4) Characteristically Spanish consonants - initial *r, rr, ll, n, ch*
   5) The sound of *c* and *g* with *a, o, u, caudro, guapo*
   6) Use of *gu* and *qu* before *e* or *i, e.g., guerra, guitarra, quito, quemo*
   7) The silent *h, e.g., hambre; j* pronounced as *h, e.g., jamõn*
   8) Consonants which approximate English pronunciation
   9) Consonants *d, t, b, v* in initial and intervocalic positions

c. Intonation

1) Simple declarative sentences

2) Questions with interrogative words, *e.g.*, questions answered with "yes" or "no" require the rising inflection as in English; other types of questions require answers with variations of the falling inflection.

3. *Conversation*

a. To equate speaking with conversation in the development of audio-lingual skills may lead to a misunderstanding. Speaking skills generally involve mere repetition and memorization; whereas conversation always involves an exchange between two or more people.

b. From the first day, Spanish should be the language of the classroom. While the teacher may find it necessary to make brief explanations in English, he should not permit the students to use English.

c. Some conversation is possible at all levels. Even during the first week the teacher should model simple questions such as "¿Cómo estás?" and "¿Cómo se llama esa chica?" He should encourage the students to ask these questions of each other during the class period. As they memorize basic sentences and dialogs they will increase their store of model structures.

d. Students must learn to manipulate structures meaningfully. It is the teacher's responsibility to see that the students do not merely recite patterns mechanically without comprehension. Meaningful conversations will provide opportunities to use the basic structures in situations other than mere recitation of sentences and dialogs, or answering of teacher-initiated questions.

e. At times, students should be permitted to make up their own sentences and ask their own questions, using only the structures and vocabulary with which they are familiar. In the second semester, they should be permitted to introduce a new noun if they wish, provided they are able to explain the noun to the class in Spanish or by means of a picture or drawing.

4. *Use of English*

English should never be an accepted means of communication between students in the class or between the teacher and the class. It may legitimately be used, however, in all of the following instances:

- a. To identify an area of meaning when other means of doing so prove insufficient
- b. To give directions
- c. To give equivalencies
- d. To summarize some complicated structure item
- e. To enable the student to do outside readings of a cultural nature during the audio-lingual phase when other types of assignments are unable to be utilized
- f. To convey meaning in "translation" types of pattern drills which center on some structure point in the Spanish which differs in a marked way from English structure

B. READING-WRITING SKILLS

1. Reading

a. During the first semester, reading experience should consist of the same material which the student has practiced, over-learned or memorized previous to seeing it in print. This material may include:

- 1) Dialogs
- 2) Basic sentences
- 3) Accompanying drills for dialogs and basic sentences
- 4) Specific drills for sound-letter correspondences

b. During the second semester the reading materials should consist of:

- 1) All the above reading experiences
- 2) Selections especially written for reading practice (using only known lexical and grammatical items)
- 3) Recombinations of dialogs and drills
- 4) Answering questions based on recombination reading materials

5) Singing simple songs from song sheets

6) Practicing word recognition

7) Arranging scrambled words in complete sentences (never employing English)

2. *Writing*

a. The writing program in the early stages should be such that it will aid students to gain firm mechanical control of the way the sounds of the target language appear on paper. Writing exercises may include:

1) Dictation of the basic patterns which the students have learned to say

2) Copying of dialogs

3) Copying drill exercises from text

4) Writing sentences in response to an oral or written cue

5) Making some structure changes such as changing verbs from present to present perfect, changing nouns to pronouns, singulars to plurals, etc.

6) Writing in missing elements in pre-structured prose

7) Some limited self-expression such as sentence completion involving a written choice of answers or a brief composition based on simple guide questions
(N.B. The student should not have to invent language; therefore, free composition will be minimal)

b. Accentuation

1) Words ending in a vowel or *n* or *s* stress the next to the last syllable.

2) Words ending in consonants excepting *n* or *s* stress the last syllable.

3) Words which do not follow the above rules require the written accent.

4) The written accent is also used to differentiate the parts of speech, *e.g.*, *el*, *él*, *si*, *sí*

c. Syllabification

1) Two consonants are separated with the exception of *rr*, *ll* and *ch*

2) Two consonants are not separated when the second is *l* or *r*, except *lr*, *nr*, *sr*, *rl*, *sl*, *tl*

3) When vowels and consonants alternate, the syllable ends in a vowel.

4) When there are more than two consecutive consonants, the last consonant joins the following vowel.

5) Because the combination of strong and weak vowels often presents difficulty in syllabification, the following generalizations may be helpful:

   a) One strong vowel = one syllable

   b) One weak vowel = one syllable

   c) Two strong vowels = two syllables

   d) Two weak vowels = one syllable

   e) One weak vowel and one strong vowel = one syllable.

d. Peculiarities in punctuation

1) The dash in common usage instead of quotation marks in conversation

2) An inverted question mark preceding a question

3) An inverted exclamation mark preceding an exclamation

4) The comma for the decimal point in numbers; the period in place of the comma, *e.g.*, English $6,932.32; Spanish $6.932,32

e. Capitalization

1) Small letters instead of capitals for days of the week and names of the months. (In some instances, there seems to be a trend toward more capitalization.)

2) Small letters for names of languages and adjectives of nationality

3) Personal titles, except when abbreviated

C. STRUCTURE

1. *Articles*
    - a. Definite article in number and gender
    - b. Definite article contractions, *al* and *del*
    - c. Indefinite article in number and gender
    - d. Specific uses of the article as they occur in text
2. *Nouns*
    - a. Gender
    - b. Formation of plurals
    - c. Common irregularities in number and gender
3. *Pronouns*
    - a. Subject
    - b. Direct object in its regular position and following the infinitive
    - c. Indirect object (but not in combination with direct object)
    - d. Demonstrative
    - e. Interrogative
    - f. Prepositional
4. *Adjectives*
    - a. Formation by gender and number
    - b. Descriptive
    - c. Limiting
    - d. Past participle as an adjective
    - e. Apocopation of *uno, bueno, malo, alguno, ninguno, primero, tercero, grande*
5. Formation of *adverbs* with *mente*
6. *Prepositions*
    - a. Use of *a* governing certain verbs of motion
    - b. Uses of *de* and *en*
7. *Verbs*
    - a. Present tense - regular of all three conjugations; the common irregular verbs such as *estar, ser, tener, venir, dar, ir, poder, poner* (indicative)
    - b. The present perfect tense (indicative)
    - c. The present progressive tense (indicative)

d. Special uses of *ser* and *estar*
    1) *Ser*: used with adjectives of characteristic
    used to denote origin of a person or thing
    2) *Estar:* used with adjectives of condition
    used to show location of a person or thing
e. Formation of the immediate future
f. The infinitive governed by a preposition

D. COMMON IDIOMS AND VOCABULARY

1. Introductions
2. Greetings, expressions of courtesy
3. Time of day
4. Weather
5. Asking directions
6. The date: year, month, day
7. Days of the week, months of the year
8. Numbers 1-1000; ordinals 1-10
9. Expressions with *tener, e.g., tener razón, tener hambre*
10. Expressions with *tener que*
11. Use of *gustar*
12. Use of *acabar de*
13. Impersonal *hay, había*
14. Certain common nouns identifying clothing, food classroom objects, the family, relatives
15. Idioms and vocabulary of the text in use

SECTION II. SCOPE FOR SPANISH II

The first three or four weeks should be spent in a review of Spanish I; however, in order to maintain interest, the teacher may introduce a very limited amount of new material. There should be continued intensive practice in the listening-speaking skills. More emphasis should be given to the reading skill. Nelson Brooks suggests the following time allotment for the four basic skills:

Listening	30 per cent
Speaking	20 per cent
Reading	40 per cent
Writing	10 per cent

As in the first year, new structures, vocabulary, and idioms will be introduced in context.

A. AUDIO-LINGUAL SKILLS

1. *Listening*

During the first semester the student should continue to hear new dialogs, narratives and sentences *before* he sees them. Throughout the year he should be involved in intensive listening activities such as: pattern drills, dialogs, audio-discrimination drills, and songs suited to his level of comprehension.

2. *Speaking*

a. *Speaking activities* will be closely associated with the listening activities presented in the above paragraph. In addition, students should have opportunities to "be teacher" by engaging in activities such as: supplying cues for pattern drills, asking questions (from text) based on narratives, and conducting some spelling drills.

b. *Pronunciation and intonation.* While good accurate speech habits should be firmly fixed during the first year, they can through lack of proper performance in the language quickly degenerate into lazy habits careless of pronunciation and intonation. The teacher, therefore, should be vigilant at all times, but especially during choral response drills and singing.

3. *Conversation*

a. Dialogs and conversational sequences should be emphasized in the beginning of the year; however, a higher level of linguistic competency is expected.

b. Topics of conversation should be expanded to include social activities. Reading materials may be the source of new audio-lingual and conversational experiences. Questions of a personal nature related to the subject of the reading are recommended. The instructor who uses questions wisely is beginning to lay the foundation for free dialog.

B. READING-WRITING SKILLS

1. *Reading*

a. Reading experiences should consist of:

1) Some dialogs (early in the year)

2) Basic sentences

3) Reading selections

4) Specific drills accompanying dialogs, basic sentences and reading selections

b. Reading selections should consist of contrived readings; *i.e.*, readings designed to introduce new elements of structure and especially vocabulary. By the time students have completed Spanish II they should control a vocabulary of about 2000 words.

c. Students may begin to read foreign newspapers and magazines. All readings should be developed, discussed, and reviewed orally in class.

2. *Writing*

Writing techniques of the first year should be expanded to include more difficult forms. All written exercises should be based on material which has been practiced orally and/or read. The writing program may include the following activities:

a. Taking dictation of familiar material

b. Writing exercises requiring the manipulation of structural points

c. Writing answers to oral questions or rejoinders to statements practiced in class

d. Constructing sentences following a model and using controlled vocabulary

e. Constructing sentences using a group of words in the order given

f. Rewriting a paragraph in a different person or tense

g. Changing a dialog to a narrative and vice versa

h. Filling in the skeleton of a dialog or narrative

C. STRUCTURE

1. *Articles*

   a. With nouns used in a general sense

   b. Neuter *lo* before the masculine form of an adjective with the force of an abstract noun

2. *Nouns* with diminutive suffixes

3. *Pronouns*

   a. Double pronoun objects - Use of *se* for *le* and *les*

   b. Reflexive pronouns

   c. Relatives

      1) *Quien, quienes*

      2) *el (la, los, las) que*

      3) *el (la) cual, los (las) cuales*

4. *Adjectives*

   a. Regular and irregular comparison of adjectives

   b. Absolute superlative suffix:

   c. Use of *tanto...como, tan...como*

   d. Use of adjective as noun:

   e. Long form of possessives

5. *Regular and irregular comparison of adverbs*

6. *Verbs*

   a. Tenses: future, imperfect, preterit, conditional, pluperfect, present and imperfect subjunctive*

- b. Past participle
  - 1) Used as an adjective
  - 2) Used in compound tenses
- c. Reflexive verbs
- d. The *se* construction (mock passive)
- e. Formal and familiar commands
- f. Radical-changing and orthographic-changing verbs

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*By the end of the second year students should have a reasonable amount of oral proficiency in most forms of the indicative mood. The teacher will need to provide added oral practice in the third year, especially in the preterit, the conditional and the future. The teacher may or may not introduce the subjunctive. Much will depend upon the potential of the class. In any case, the subjunctive mood should be drilled and reviewed throughout most of the third year.

SECTION III. SCOPE FOR SPANISH III

The third year may be characterized by an increased speed of speech and a wider variety and greater difficulty of material used. More time should be devoted to the reading skill. Nelson Brooks suggests the following time allotment for the four basic skills:

Listening	20 per cent
Speaking	20 per cent
Reading	40 per cent
Writing	20 per cent

A. AUDIO-LINGUAL SKILLS

1. *Listening*

Listening activities should include:

a. Basic sentences which develop new structures

b. Pattern drills which provide practice in the new structures and vocabulary

c. Some narratives involving the new structures and/or vocabulary

d. Selections on tape or disc especially prepared for the development of listening comprehension

e. Selected songs

2. *Speaking*

Speaking activities should include all of the activities listed above except for the listening comprehension selections. Speaking experience at this level may also include oral reports, poetry readings, and short dramatizations. As in the second year, the teacher must be alert so that students do not become careless about pronunciation and intonation.

3. *Conversation*

Topics of conversation should include ideas as well as functional situations. Textbook selections should stimulate conversation. Oral reports may also be a source of material for conversation. Some topics conducive to conversation are *Una película que he visto*, *Un libro que he leído*, *Carreras futuras*, *Un héroe favorito*, *Un deporte*. No matter what the topic of conversation, the teacher should realize that conversation will be only relatively free, as genuinely free conversation is rarely attainable on the secondary level.

It is suggested that at this level the foreign scene be the locale for all conversational topics unless the subject is related to a definite experience in the life of the pupil.

B. READING-WRITING SKILLS

1. *Reading*

The reading at this level increases in tempo and difficulty. Students must begin to expand their 2000 word vocabulary so that toward the end of Spanish IV they will control a vocabulary of about 5000 words.

Reading materials may include short stories and plays, and short novels (preferably literary). These materials may form the basis for audio-lingual activities such as oral discussion, dramatizations, and paraphrasing exercises.

Students may begin to read foreign magazines and newspapers other than the student magazines and newspapers to which they may have been introduced in Spanish II.

2. *Writing*

a. Teachers should continue to guide writing, since the students are still limited in their knowledge of the structures and vocabulary of the language. At this point, students should begin to distinguish written style from the spoken language. Writing experiences of Spanish II should be continued and expanded. These exercises include:

   1) Dictation

   2) Grammatical manipulation

   3) Sentence completion

b. Paragraph writing should be an important part of the course. Some examples of controlled paragraph writing are:

   1) Directed narration (Teacher sets up a situation; the when, the what, the where, etc.)

   2) Cued narration (Teacher gives first sentence followed by a series of cues on which to build other sentences)

   3) Fill-in exercise

4) Answering questions and then combining and/or summarizing answers

5) Rewriting a dialog as a letter or narrative and vice versa

C. STRUCTURE

1. *Articles*

   a. Use with nouns to express possession

   b. Use as a noun to express possession

   c. Use with an infinitive to form a verbal noun

   d. Use with the noun as in *nosotros los alumnos*

   e. Use before titles

   f. Omission with identification with a class

2. *Nouns* in augmentative forms

3. *Pronouns*

   a. Indirect object pronoun of reference

   b. Redundant use of indirect and direct object pronoun *esto, eso, aquello*

   c. Indefinites: *alguno, ninguno*

   d. Possessives (complete)

   e. Reciprocals

4. *Adjectives*

   a. Common adjectives whose meanings change with their position

   b. Indefinites: *alguno, ninguno, cualquiera*

5. Nominalized *adverbs, e.g., lo peor, lo mejor*

6. *Verbs*

   a. Additional uses of the present subjunctive*

   b. Additional radical-changing verbs and irregular verbs

    c. The imperfect subjunctive; all forms and uses*
    d. Use of *ojalá*
    e. Passive voice
    f. Future perfect of probability
    g. Conditional perfect of probability
    h. Contrary-to-fact conditions
    i. Uses of *deber*
    j. Indirect commands

7. *Prepositions*
    a. Distinctive uses of *por* and *para*
    b. *Por* and *de* with passive voice

*These structural items may have been *introduced* in second year, but it is highly improbable that the majority of students will have oral control of the subjunctive. By the end of the third year students should have a reasonable control of *all* the standard patterns of the linguistic structure, including the subjunctive.

SECTION IV. SPANISH IV

The program for Spanish IV will continue more extensively and intensively the outline of Spanish III. The time allotment should be similar to that of the third year with emphasis on the reading skill. Audio-lingual activities should integrate closely with reading.

A. AUDIO-LINGUAL SKILLS

1. *Listening*

Some suggested listening activities which will integrate automatically with reading are:

a. Recordings of works studied, made by native speakers

b. Short oral reports given by students in simple Spanish

c. Lectures given by the teacher or a guest on a topic geared to the maturity of the class

d. Poetry readings

e. Songs

2. *Speaking*

An increased speed and faster tempo should be encouraged, but good pronunciation and intonation patterns should *never* be sacrificed for speed.

Speaking experiences which should continue through the fourth year are:

a. Pattern practices

b. Oral reports on prepared topics

c. Dramatizations

d. Memorization of poetry

3. *Conversation*

a. Most speaking experiences in Spanish IV will take the form of conversation. The amount of controlled conversation will vary with the amount of structure and vocabulary the students have mastered and with their ability to manipulate variations of structures in different contexts.

b. The objective during this year should be to enable students to speak to a native in terms of Spanish cultural patterns.

Oral reports which emphasize contemporary culture may be utilized for this purpose; they may be followed by specific questions prepared by the student (possibly following a teacher prepared guide.)

SECTION V. SPANISH CULTURE

The language teacher cannot teach language without at the same time teaching the culture of that language because every contact with language is an encounter with culture.

Since culture may be defined as the patterned ways of acting, talking, thinking and feeling peculiar to a specific language community, the teacher who disregards the culture of the target language is teaching meaningless symbols or foreign symbols to which an American concept is attached. The "why" of a way of life is as important as the facts which describe it; therefore, the cultural material, like the linguistic elements, should be an integrated part of the language program.

Since the development of the four basic skills constitutes the major portion of the language program, teachers may well ask several questions regarding the teaching of culture: How do I teach culture? When do I teach it? What should I teach?

A. How and when to teach culture

There are various ways of teaching culture. It may be presented: 1. through the target language which is ideal; 2. through the use of audio-visual aids; 3. through individual or group activities; 4. through an over-all view in the native language.

1. *The target language*

   a. Since the student's control of the target language in the early stages is inadequate a *systematic* treatment of the culture in that language would be next to impossible. There are, however, three things which the teacher may do in the target language in the beginning program:

      1) Clarify specific cultural items as they occur in structural presentations: e.g., *El almuerzo* as contrasted with the American lunch; the contrast of seasons, e.g.: Summer here means winter in Argentina and school for the students; the American formal *"How do you do"* and the Spanish *"I'm pleased to meet you."*

      2) Clarify elementary meaning units in the culture: e.g., *pierna* is a human leg while *pata* is an animal leg; *cuello* means neck of a human while *pescuezo* means neck of an animal; *jugar* means *to play* but one does not *jugar el piano.*[1]

      3) Make use of elementary patterns to teach specific cultural items as an integrated part of the lesson: e.g.,

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[1] Robert Lado, *Language Teaching* (New York: McGraw-Hill, Inc., 1964), p. 28.

geography *¿Dónde queda (está) el Perú?; ¿Cuál es la capital de Colombia?; ¿Quien es Cantinflas? ¿Es actor? ¿descubridor? ¿matador?*

b. Once students have achieved some control of the language, the teacher may present cultural content through the target language in a more systematic manner and in more comprehensive assignments. The point at which the teacher may begin this systematic approach will depend upon the ability of the class. Some few classes may be ready for simple presentations during the first year. The teacher should initiate simple culture lessons in the language as soon as possible.

2. *Audio-visual aids*

a. Some audio-visual aids which may be used even in the first weeks of class are: (1) maps; (2) color slides; (3) pictures; and (4) filmstrips.

1) Maps

In the early stages students can use maps to recall and to learn in Spanish certain geographical concepts which are or should be a part of their previously acquired knowledge. This use of previous knowledge now presented in the target culture environment is one way of helping the student to develop the self-confidence which is so essential especially in learning to speak the language. Questions for map drill should be very simple, such as: *¿Dónde queda (está) el Amazonas?; ¿Qué tiempo hace aquí en la Argentina?*

2) Color slides

Even in the early stages the teacher may use slides. She may for example, show a slide of a typical street in Burgos and supply the following information. *Burgos queda en España al norte. Esta casa* (points) *es de estilo español.* She may then ask questions such as *¿Dónde queda Burgos? ¿Es ésta una casa de estilo español?*

3) Pictures

Pictures may be used in the same way as slides. However, there is such a wealth of pictures available that care is needed in selection. Pictures must: a) avoid false cliches. A picture of a Mexican in a sombrero playing his guitar for a sweet señorita does not offer an authentic concept of Mexican culture; b) avoid illustrating the target culture in terms of the native culture.

4) Filmstrips

The above points are applicable to filmstrips which are not accompanied by records. Filmstrips with records should be considered with the motion picture.

b. As the student progresses in the target language the following aids may be added: filmstrips with records, motion pictures, and records

1) Filmstrips and motion pictures

Selected filmstrips and motion pictures should deal with every day living. They should be ones which were filmed in the setting of the target culture. They should not be considered if they depict the atypical or the unusual. Movies or filmstrips which depict Spanish culture as a gay combination of siestas, bullfights, and guitars is atypical.

It should be noted that the motion picture is an excellent medium for teaching culture because the motion picture has certain educational advantages which other audio-visual aids do not possess. These are:

a) The motion picture holds attention better because of contrasts of light and dark and the double impact of sight and sound.

b) Motion, sound, and color heighten reality.

c) The motion picture extends widely the horizon of the student.

d) It provides a common experience for all students. Everyone can get something from a film.

e) Better than any other medium the motion picture teaches attitudes, interests and ideals.[1]

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[1] Theodore Huebener, *Audio-visual Techniques in Teaching Foreign Languages* (New York: New York University Press, 1960), p. 50.

2) Records

During the first year records may be used to teach authentic Spanish folk songs. The songs should be the simpler ones and within the students' vocabulary range. It may be advisable to teach just one stanza during the first year so that the vocabulary will not be a big problem. Some simple songs are: *De los cuatro muleros*, *Ya se van los pastores*, and *Corrocloclo.*

It is not advisable to present literary selections on record during the first or even the second year.

3. *Individual or group activities*

Cultural activities may be provided for students in many areas. Though they are valid learning experiences they must be used with discretion so that no one activity will usurp too much class time. Following is a list of cultural activities involving curricular and/or extra-curricular experiences:

a. Preparing bulletin board displays of current events, authors, artists, paintings, heroes, ads from magazines

b. Exhibiting souvenirs and other realia from Spanish countries

c. Securing pen pals from Spanish-speaking countries

d. Making field trips to art museums

e. Initiating art projects such as collecting prints or pictures, dressing dolls in the native dress, making puppets for a puppet show in Spanish

f. Collecting stamps

g. Making a notebook of proverbs

h. Making or filling in maps pointing out specific products, land configurations, capitals, rivers, etc.

i. Celebrating important holidays and festivals such as Christmas, Easter, Pan-American Day, El Dos de Mayo

j. Dining at a Spanish restaurant

k. Publishing a class or department newspaper

l. Organizing a Spanish Club

m. Learning Spanish dances and songs

n. Participating in games and skits

o. Subscribing to Spanish newspapers and magazines

p. Collecting and trying out Spanish recipes

q. Inviting guest lecturers to class; *e.g.* a history teacher, art or music teacher, a Spanish exchange student

4. *An over-all view in the native language*

An initial over-all view of the target culture can probably be obtained more quickly through the native language of the student than through the target language. While this method is the least advisable of the suggested methods, it may be utilized to some advantage in the beginning stages. Since during the pre-reading period no students in Spanish have written homework and some do not have oral (depending upon accessibility of records) they may develop the attitude that Spanish is an easy no-homework course. Written homework may come as a shock, even for the more conscientious students, because they will not have made provision for it in their homework schedule. It is recommended, therefore, that during the pre-reading period students be held responsible for some outside reading in English in specified cultural areas. This reading could be gathered in the form of an area-study notebook.

B. What to teach in culture

Culture should highlight people *not* facts. Therefore, in presenting even the most elementary geographical facts such as *¿Cuál es la capital de Chile?*, the teacher should strive to center these facts around people. For example, if there is an exchange student in the school the teacher should invite him in and ask him to point out *his* country on the map. If his country is Chile then the above question would be relevant. If there is no exchange student or other resource person available, then the teacher should find a good color slide or picture containing people in a Spanish culture in a particular country. The teacher should strive to avoid teaching isolated facts about culture just as he avoids teaching isolated vocabulary.

An introductory sketch of the culture and its people might include the following questions:

1. Who are they?

2. What are their outstanding characteristics?

3. What have they done? Great achievements are more than facts. *e.g.* The Declaration of Independence is more than a historical document. Gibraltar is more than a rock.

4. Where are they located?

5. What are their religious beliefs, form of government, educational system?[1]

C. What sequence to follow

Because Spanish culture includes not only Spain, but also Central and South America and Mexico, the teacher must decide what areas, geographical or cultural, he should include each year for study. The following culture content is by no means all-inclusive. The teacher will want to add or omit items depending upon the class, the textbook and other circumstances. The material is divided into four years for convenience rather than for sequence, although it would seem that the recommended content for Spanish I could lend itself to the target language very early. Suggested items for Spanish I are accompanied by questions which might be used in presenting the material in the target language.

Spanish I: Geography of Central and South America and Mexico
Geography of Spain
Importance of the Spanish language

The geography of each country might include the following:

1. Location: *¿Dónde queda (está) El Salvador?*

2. Boundaries: *¿Cuáles son los límites del Perú?*

3. Surface configurations: *¿Hay montañas en Chile? ¿Es el Perú un país de desiertos?*

4. Climate: *¿Qué tiempo hace ahora en Buenos Aires?*

5. Rivers: *¿Cuál es el río más grande de Sudamérica?*

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[1] Lado, *op. cit.*, pp. 152-153.

6. Monuments of historical and religious significance: *¿Dónde está el Cristo de los Andes?*

7. Mountains: *¿Dónde están los Pirineos?*

8. Principal cities: *¿Es importante la ciudad de Acapulco?*

9. Principal products: *¿Cuál es el producto más importante de Bolivia?*

10. Capital cities: *¿Cuál es la capital de España?*

11. Principal regions or subdivisions: *¿Es Aragón una región o una ciudad de España?*

Spanish II: Life and customs of Central and South America and Mexico
Life and customs of Spain

The life and customs of each country might include the following:

1. Houses and apartments
    a. Types of construction, rooms, walls, gardens
    b. Streets and residential areas
2. Family life
3. Education
4. Recreation
5. Type of work
    a. Industrial
    b. Agricultural
    c. Professional
6. Foods
7. Social customs
    a. Important holidays
    b. Fairs
    c. Folk dances
8. Transportation and communication
9. Monetary system
10. Metric system
11. Religion

Spanish III: Highlights of Spanish Literature
Aspects of Spanish Civilization

Highlights of Spanish Literature might include the following:

1. Important poets

2. Important novelists, essayists, and playwrights

3. Outstanding movements of literature

4. Major literary prizes

Spanish civilization topics might include the following:

1. History
    a. Outstanding events
    b. Great personalities

2. Government
    a. Form of national government
    b. Community participation

3. Language
    a. Latin origins
    b. Influence of the other regions

4. Painting, Sculpture, Architecture
    a. Outstanding men
    b. Important schools (classic, romantic, etc.)

5. Music
    a. Outstanding composers
    b. Famous conductors and performers

Spanish IV: Highlights of Latin American Literature
Aspects of Latin American Civilization

Since the scope of Latin American literature and civilization is too vast to cover in detail according to country, the teacher should select only the most significant items for emphasis, following the outline for Spanish III.

D. Prayers in Spanish

Because culture includes patterned ways of talking, thinking, and feeling, man's mode of expressing himself in the presence of the Divine Creator is a most intimate part of his culture.

Included in the following pages are some suggested prayers and ejaculations which are familiar to the Spanish as well as to the American culture.

It is suggested that the *Our Father* and the *Hail Mary*, plus some selected ejaculations be taught during the first year.

Prayers should not be introduced in a haphazard fashion. They should be taught with the same care and planning as is a dialog or a narrative. This is especially true during the first year.

E. Proverbs

Every culture has its proverbs. Sometimes the proverbs appear in several cultures. Cervantes' *Don Quixote* contains many proverbs which the author gathered from among the Spanish peasants. Two common ones are *Murder will out,* and *A bird in the hand is worth two in the bush.*

Since proverbs are sayings which have been used by many persons for a long time, they are indeed representative of man's way of talking, thinking, and feeling.

Proverbs, too, must be introduced with great care. They should be taught audio-lingually during the first year if they are taught at all. A few proverbs learned with understanding and with good pronunciation will be of much more benefit to the student than a notebook of misunderstood phrases.

F. Common idioms and expressions

Idioms, too, are a part of man's culture. The Spanish language possesses a high frequency of idioms and idiomatic expressions. Most of the common expressions will be introduced with structural content during the course of the three or four year program. Some common idioms and expressions are listed on the following pages. They may be used with the discretion of the teacher.

Prayers in Spanish

LA SENAL DE LA CRUZ

En el nombre del Padre -- y del Hijo -- y del Espíritu Santo. Amén.

EL PADRE NUESTRO

Padre nuestro, que estás en los cielos -- sanctificado sea el tu nombre: -- venga a nos el tu reino, -- hágase tu voluntad, así en la tierra como en el cielo. -- El pan nuestro de cada día dánosle hoy, -- y perdónanos nuestras deudas, así como nosotros perdonamos a nuestros deudores, -- y no nos dejes caer en la tentación, -- más líbranos del mal. Amén.

EL AVE MARIA

Dios te salve, María, -- llena eres de gracia, -- el Señor es contigo, -- bendita tú eres entre todas las mujeres, -- y bendito es el fruto de tu vientre, Jesús. -- Santa María -- Madre de Dios, -- ruega por nosotros pecadores, -- ahora -- y en la hora de nuestra muerte. Amén.

EL GLORIA

Gloria al Padre y al Hijo y al Espíritu Santo. -- Como era en el principio, ahora y siempre, por los siglos de los siglos. Amén.

ACTO DE FE

Dios mío, creo con toda mi alma, todo lo que la Iglesia Católica cree y confiesa, porque Vos mismo que sabéis todas las cosas lo habéis revelado. En esta fe déjame vivir y morir.

ACTO DE CONFIANZA

Dios mío, confío en vuestras promesas, y espero que me perdonaréis todos mis pecados, y me daréis gracia para vivir bien y salvarme. En esta esperanza déjame vivir y morir.

ACTO DE CARIDAD

Dios mío, os amo con todo mi corazón, porque Vos sois el más bueno y el más cariñoso con nosotros. Amo también a mi prójimo como a mí mismo, por amor Vuestro. En este amor déjame vivir y morir.

ACTO DE CONTRICION

Señor mío Jesucristo, os amo sobre todas las cosas; me pesa de haberos ofendido; propongo confesarme y nunca más pecar. Amén.

ORACION AL ANGEL

Angel de la guarda
déme compañía
no me dejes solo
que me perdería

Angel de la guarda
dulce compañía
no me desampares
ni de noche, ni de día.

LA LETRILLA DE SANTA TERESA

Nada te turbe. nada te espante;
Todo se pasa;
Dios no se muda.
La paciencia todo lo alcanza.
Quien a Dios tiene
Nada le falta,
Solo Dios basta.

Jesús, José, y María, os doy mi corazón y el alma mía.

Jesús, José, y María, asistidme en mi última agonía.

Jesús, José, y María, expire en paz con vosotros el alma mía.

ANTES DE COMER

Bendícenos y estos dones que vamos a recibir de tu bondad.
Por Jesucristo nuestro Señor. Amén.

OFRECIMIENTO MATUTINO

Oh Jesús, por el Inmaculado Corazón de María, te ofrezco mis oraciones, obras y sufrimientos de este día por todas las intenciones de tu Sagrado Corazón, en unión con el Santo Sacrificio de la Misa en todo el mundo, en reparación de mis pecados, por las intenciones de todos nuestros asociados, y por las intenciones recomendadas cada mes por el Santo Padre.

Selected Proverbs

El hábito no hace al monje.

No es oro todo lo que reluce.

El ejercicio hace maestro.

Quien mucho duerme poco aprende.

No hay rosas sin espinas.

El árbol se conoce por su fruto.

Un hoy vale más que dos mañanas.

Gato que duerme no caza ratón.

Dime con quien andas y te
diré quien eres.

Más vale pájaro en mano que
cien volando.

El que canta
sus males espanta.

Antes que te cases,
mira lo que haces.

Aunque la mona se vista de
seda, mona se queda.

El amigo en la adversidad
es amigo en verdad.

Quien dice lo que no debe,
oye lo que no quiere.

Cuando una puerta se cierra,
otra se abre.

Mientras en mi casa estoy,
rey soy.

Más vale vecino cerca
que hermano lejos

Haz bien y no mires a quién.

Piedra que rueda no cría musgo.

Quien busca halla.

A mal tiempo, buena cara.

De tal padre, tal hijo.

No hay atajo sin trabajo.

Sobre gustos no hay ley.

Saber es poder.

En la unión está la fuerza.

Más vale tarde que nunca.

La necesidad es madre de
la ciencia.

Hombre prevenido nunca fue
vencido.

Aquellos son ricos que
tienen amigos.

Antes de hablar
es bueno pensar.

De la mano a la boca
se pierde la sopa.

El hombre propone
y Dios dispone.

Por el canto, se conoce
el pájaro.

De lo dicho a lo hecho
hay gran trecho.

En boca cerrada no entran
moscas.

A quien madruga
Dios le ayuda.

Quien más vive, más sabe.

Hablando se entiende la gente.

Palabras y plumas,
El viento las lleva.

Quien sabe reprimir sus pasiones
evita muchas desazones.

Poco a poco
hila la vieja el copo.

Muda el lobo de los dientes
y no las mientes.

Si quieres buena fama
no te dé el sol en la cama.

No hay mayor dificultad
que la poca voluntad.

A palabras locas,
orejas sordas.

Mejor es pan duro que ninguno.

Perdiendo tiempo no se gana
dinero.

Piensa el ladrón que todos
son de su condición.

Ojos que no ven,
corazón que no siente.

Las paredes oyen.

Al pan pan, y al vino vino.

Comer para vivir,
y no vivir para comer.

Amigo Pedro, amigo Juan;
pero más amiga es la verdad.

Extremo es creer a todos
y yerro no creer a ninguno.

Donde fuego se hace, humo sale.

Más vale solo que mal acompañado.

El bobo si es callado,
por sesudo es reputado.

Pereza es madre de pobreza.

Cada oveja
Con su pareja.

Ande yo caliente
y ríase la gente.

Gloria vana
florece y no gana.

No se tomó a Zamora
en una hora.

No firmes carta que no leas,
No bebas agua que no veas.

Por una oreja entra
y por otra sale.

Cuando el sol sale
para todos sale.

Por la boca muere el pez.

No hay regla sin excepción.

El que no tiene amigos
teme a los enemigos.

Contra el vicio de pedir,
hay la virtud de no dar.

Libro cerrado no saca letrado.

Noches alegres, mañanas tristes.

El comer y el hablar,
todo es comenzar.

La verdad es hija de Dios,
y la mentira, del diablo.

Marzo ventoso, abril lluvioso,
sacan a mayo florido y hermoso.

Más vale prever que lamentar.

Hombre hablador, nunca hacedor.

Vida sin amigo,
muerte sin testigo.

Año de nieves, año de bienes.

Common Idioms and Expressions

It's good weather.	Hace buen tiempo.
It's cool.	Hace fresco.
It is sunny.	Hace sol.
It is windy.	Hace viento.
It's muddy.	Hay lodo.
It's moonlight.	Hay luna.
It's foggy.	Hay neblina.
It's dusty.	Hay polvo.
to get	
a letter	recibir
down	bajar
famous	hacerse famoso
better	mejorarse
sick	enfermarse
to be	llegar a ser
married	casarse
up	levantarse
to help	
a person	ayudar
"I can't help seeing..."	"No puedo menos de ver..."
"It can't be helped."	"No hay remedio."
to meet	
to become acquainted with	conocer
to meet by chance	encontrarse con
to meet by appointment	encontrar
to hold a gathering	reunirse
at the train	recibir, buscar
to take	
a picture	sacar una foto
a walk	dar un paseo
a trip	hacer un viaje
an examination	sufrir un examen
a nap	echar, dormir una siesta
a step	dar un paso
steps	hacer diligencias
a stroll	dar una vuelta
However easy it may be	Por fácil que sea.
How long is it?	¿Qué largo tiene?
to have	
a good time	divertirse
an objection	tener inconveniente

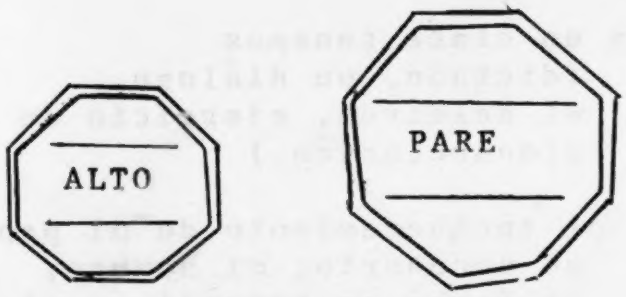
Personal	
to have a reputation for being ...	tener fama de ser ...
to be ashamed	tener vergüenza
to be angry	estar enojado
to be dizzy	estar mareado
to be mistaken	estar equivocado
to be hurt, offended	estar sentido
Safety	
Danger!	¡Peligro!
Fire!	¡Fuego!
Help!	¡Ayuda! ¡Socorro!
Careful!	¡Cuidado!
Attention!	¡Atención!
Notice!	¡Aviso!
I think so.	Creo que sí.
I think not. (I don't think so.)	Creo que no.
There is a lot "doing."	Hay mucho movimiento.
They have been married six years.	Llevan seis años de matrimonio.
not even	ni siquiera
There is no doubt.	No cabe duda.
Pay no attention to him.	No le haga caso.
What is it to him? (to you?)	¿Qué le importa?
How do you like?	¿Qué le parece?
What's the matter?	¿Qué pasa?
to intend	pensar
to think (have an opinion concerning)	pensar de
to think (about)	pensar en
in time	con el tiempo
on time	a tiempo
dar	
to hurry	darse prisa
The clock strikes the hour.	El reloj da la hora.
Hit him hard.	Dale duro.
He had measles.	Le dio sarampión.
I don't want to shake hands.	No quiero dar la mano.
We met him.	Dimos con él.
to jilt, to "turn down"	dar calabazas
to face	dar a

Some Useful Classroom Expressions

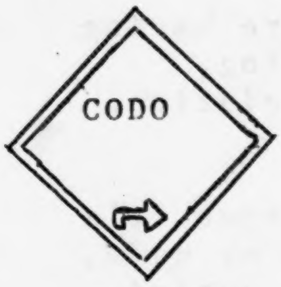
The two parts of the verb are: root and ending.	Las dos partes del verbo son: radical terminación.
Numbers may be cardinal (one, two, three) or ordinal (first, second, third)	Los números pueden ser: cardinales (uno, dos, tres) ordinales (primero, segundo, tercero)
Five plus five are	Cinco y cinco (cinco más cinco) son
Three minus two is	Tres menos dos es
Three times three are	Tres por tres son
Ten divided by two is	Diez dividido entre dos es
The infinitive of the verb ends in ar er ir.	El infinitivo del verbo termina en ar er ir.
There should be a/an =	Debe ser
dot on the i.	punto sobre la i.
comma.	coma.
semi colon.	punto y coma.
colon.	dos puntos.
period.	punto final.
dash.	raya.
hyphen.	guión.
question mark.	punto de interrogación.
exclamation mark.	punto de exclamación.
the letter r.	la letra r.
capital letter.	letra mayúscula.
small letter.	letra minúscula.
quotation marks.	comillas.
dieresis (.. above üi or üe).	diéresis.
three dots of omission.	puntos suspensivos.
Are there mistakes? No, there aren't any mistakes.	¿Hay faltas? No, no hay faltas.
Are there any questions? Yes, there are questions.	¿Hay preguntas? Sí, hay preguntas.
What is the question? What is the answer?	¿Cuál es la pregunta? ¿Cuál es la respuesta?
How do you say ___ in Spanish? It's O.K., fine, (wrong) (correct).	¿Cómo se dice en español? Está bien (malo) (correcto).

Your homework is to read chapter ... (do exercise ...)	Su tarea (trabajo de casa) es leer el capítulo ... (hacer el ejercicio ...)
Today in class we are having dictation, a dialog, spelling, pronunciation.	Hoy en clase tenemos (dictado, un diálogo, el deletreo, ejercicio de pronunciación.)
At the top of the paper it's necessary to put my name, the date and the period of my class.	En el encabezamiento de mi papel es necesario; mi nombre, la fecha en español, y el período de mi clase.
It's necessary to get a good grade.	Es necesario sacar buena nota.
I don't want to get a bad grade.	No deseo sacar mala nota.
On what page is the answer? (the question? the paragraph?)	¿En que página está la respuesta? (¿la pregunta? ¿el párafo?)
What does ___ mean?	¿Qué significa?
How do you spell ...?	¿Cómo se deletrea ...?
Read on page .../ Read, formal plural	Lee tú en la página .../ Lean Vds.
Read, formal	Lea Vd. ...
your answer (formal)(familiar)	su respuesta (tu respuesta)
the next paragraph.	el próximo párafo
the same thing again.	la misma cosa otra vez.
louder.	más alto
softer.	más bajo.
slower.	más despacio.
faster.	más rápidamente.
aloud.	en voz alta.
silently.	en silencio.
Answer in a complete sentence.	Contesta (tú) (Conteste Vd.) en frase completa.
Don't speak in English.	No habla (tú) (hable Vd.) en inglés.
Give me an example.	Dame (tú) (Déme Vd.) un ejemplo.
Give one to everyone.	Da (tú) (Dé Vd.) uno a cada uno.
Open your book.	Abre (tú) (Abra Vd.) tu (su) libro.
Correct the work.	Corrige (tú) (Corrija Vd.) el trabajo.
Look carefully.	Mira (tú) (Mire Vd.) con cuidado.
Listen to the directions.	Escucha (tú) (Escuche Vd.) las direccione
You should bring a notebook to class every day.	Debe (tú) (Deba Vd.) traer un cuaderno a clase todos los días.

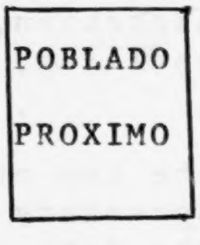
Mexican - Spanish Road Signs



Stop

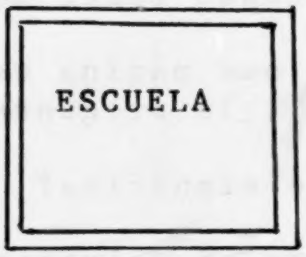


Sharp Turn

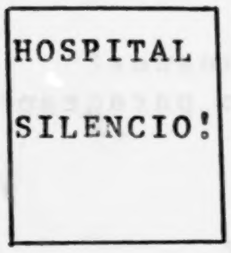


Near Town

Slow



School



Hospital Silence

Men at Work

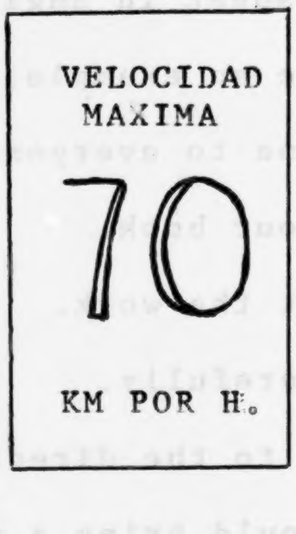
Road Under Repair

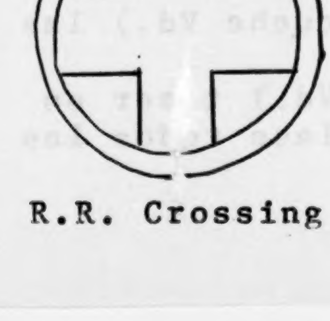
Narrow Road

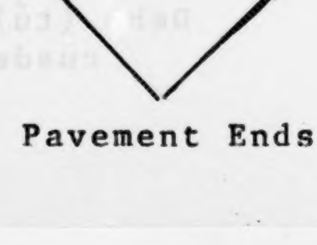
Narrow Bridge

Crossroad

Side Road







R.R. Crossing

Pavement Ends

SECTION VI. SOURCE MATERIALS FOR SPANISH

A. SELECTIVE LIST OF TEACHING MATERIALS

1. Textbooks
2. Supplementary Readings
    a. Enjoyment and Conversation
    b. Cultural Background
    c. Periodicals
3. Dictionaries
4. Tests
5. Audio-Visual Materials
    a. Films
    b. Filmstrips
    c. Tapes
    d. Records
    e. Pictures, Postures, Slides, Travel
6. Some Publications Containing Materials, Methods and Devices
7. Verbs, Grammar, Vocabulary Aids
8. Spanish Clubs
9. Study Abroad, Exchange Programs
10. International Correspondence
11. Embassies
12. Other Sources of Materials and Realia
13. Foreign Publishers
14. Importers

B. PROFESSIONAL REFERENCES

1. General Professional Books
2. Some Cultural Background Books
3. Journals, Magazines, Newsletters
4. Films

A. SELECTIVE LIST OF TEACHING MATERIALS

INTEGRATED TEXTBOOKS FOR A THREE OR FOUR YEAR PROGRAM

A-LM series, Harcourt, Brace & World, Inc.

Holt MODERN LANGUAGE SERIES, Holt, Rinehart & Winston.

MODERN SERIES IN FOREIGN LANGUAGES, Bruce Publishing Company.

SPANISH FOR SECONDARY SCHOOLS series, D. C. Heath.

LEARNING MODERN LANGUAGE series, McGraw-Hill.

RECOMMENDED TEXTS

The Educational Research Council of Greater Cleveland, March 1966, recommends that a school adopt one of the following integrated series: Harcourt, Brace's A-LM; the Holt MODERN LANGUAGE SERIES, or the McGraw-Hill LEARNING MODERN LANGUAGE series.

The Curriculum Committee endorses the ERC recommendations.

PROJECTED TEXTBOOK SERIES

The Chilton Company. The first year is now available: VIDA Y DIALOGOS DE ESPANA.

Encyclopaedia Britannica. The first year is now available: LA FAMILIA FERNANDEZ.

SUPPLEMENTARY BOOKS IN SPANISH FOR ENJOYMENT READING AND CONVERSATION

These books are all available from the Cleveland Public Library. Where possible, prices are indicated, as well as publisher.

Barlow, Genevieve. ESCENITAS DE MEXICO. Dallas: Banks Upshaw and Company, 1946 (Revised ed. 1956).
A good book for first year students.

Boggs, R. S. and Adams, N. B. SPANISH FOLKTALES. New York: F. S. Crofts and Co., 1932.
Advanced students (and teachers) can gain familiarity with an important element of Spanish popular culture. Adapted form.

Breton, Concha and Martin, Rose. ESPANA A VISTA DE PAJARO. New York: Charles Scribner's Sons, 1956.
Good reading and conversation book for second semester of second year, third and fourth year.

Cano, Juan and Goggio, Emilio. CUENTOS HUMORISTICOS ESPANOLES. New York: The Macmillan Company, 1938 (15th printing 1960).
An entertaining and amusing collection of very short stories. Good for second year students and possibly some first year.

Florit, Eugenio and Patt, Beatrice. RETRATOS DE HISPANOAMERICA. New York: Holt, Rinehart, Winston, 1962.
An excellent review of Spanish American culture in 20 chapters with three sections devoted to fine arts. Good as third or fourth year reader and as a teacher reference.

Gabriel, Miguel. REIR Y APRENDER. New York: Frederick Ungar, 1941.
Delightful. Good vocabulary builder. Simple enough for beginning second year student. (Even first year would enjoy the vocabulary.)

Jarrett, Edith Moore. SAL Y SABOR DE MEXICO. New York: Houghton Mifflin Co., 1944.
Series of nine essays most of which are followed by short plays. Good cultural content. Third year.

Kany, C. E. ELEMENTARY SPANISH CONVERSATION. Boston: D. C. Heath and Company, 1938.
Topics of conversation develop vocabulary for common situations such as sports, theater, and the restaurant. Modern enough in spite of the date. Good for second year.

King, Gladys. ASI SE DICE. New York: Houghton Mifflin Company.
A handbook of everyday vocabulary--words and idioms--grouped by topics for first or second year students. Especially useful in courses using the audio-lingual approach. $3.10.

Leslie, John Kenneth. CUENTOS Y RISAS. New York: Oxford University Press, 1952. (6th printing 1962)
Selections are short. Good for second year.

Lopez, Margarita and Brown, Esther. AQUI SE HABLA ESPANOL. Boston: D. C. Heath and Company, 1942.
Contains good dialogs for practice and reading during the second half of second year.

Lopez, Margarita and Brown, Esther. VAMOS A HABLAR ESPANOL. Boston: D. C. Heath and Company, 1961.
Could be handled by first year students during the second semester.

Marin, Diego. LA VIDA ESPANOLA. New York: Appleton-Century-Crofts, Inc., 1965.
Realistic impression of Spanish helps us to understand the people whose language we are learning to speak. Good for third and fourth year. Fine teacher reference.

Moore, Anne Z. and Watson, Jane C. RETRATOS LATINOAMERICANOS. New York: Odyssey Press, 1945.
Good background for understanding Latin American literature. Third or fourth year students.

Pittaro, John M. ANECDOTAS FACILES. New York: The Macmillan Company, 1945.
An abundance of interesting conversational material which could be handled by first year students during the second semester.

Pittaro, John M. CUENTOS Y MAS CUENTOS. Boston: D. C. Heath and Company, 1964.
Could be used during the second half of first year.

Salas, Manuel, SAL Y PIMIENTA. New York: Holt, Rinehart and Winston, 1958.
Contains 14 stories, 55 folk songs, and 140 proverbs. Good for third or fourth year. Some sections for second half of second year.

Wofsy, Samuel A. LECTURAS FACILES Y UTILES. New York: Charles Scribner's Sons, 1959.

SUPPLEMENTARY BOOKS IN ENGLISH FOR CULTURAL BACKGROUND

These books are available from the Cleveland Public Library.

Butler, Paul G. and Butler, Erica. BUTLERS' CARIBBEAN AND CENTRAL AMERICA. New York: D. Van Nostrand Company, Inc., 1960.

Butler, Paul G. and Butler, Erica. BUTLERS' SOUTH AMERICA. New York: D. Van Nostrand Company, Inc., 1960.

Croft-Cooke, Rupert. THROUGH SPAIN WITH DON QUIXOTE. New York: Alfred A. Knopf, 1960.

Engel, Lyle Kenyon. VACATION GUIDEBOOK SOUTH AMERICA. New York: Cornerstone Library Publication, 1963.

Fodor, Eugene. FODOR'S GUIDE TO SOUTH AMERICA, 1966. New York: David McKay Company, Inc., 1966.

Hancock, Ralph. MEXICO. New York: The Macmillan Company, 1964.

Juan, Jorge and Ulloa, Antonio de. A VOYAGE TO SOUTH AMERICA. New York: Alfred A. Knopf, 1964.

Lascelles, Alison. MOTORING HOLIDAYS IN SPAIN. London: Arthur Barker Limited, 1962. (Distributor in U. S.: New Rochelle, N.Y.)

Long, Georgia. ALL ABOUT SPAIN. New York: Duell, Sloan, and Pearce, 1951.

Ogrinzek, Dore. SPAIN. New York: McGraw-Hill, 1955.

Pan American Airways. COMPLETE REFERENCE GUIDE TO SPAIN AND PORTUGAL. New York: Pan American, 1962.

Preston, James E. INTRODUCTION TO LATIN AMERICA. New York: The Odyssey Press, Inc., 1964.

Strand, Wilson E. EXPLORING SPAIN. New York: Exposition Press, 1959.

Sunset Books. MEXICO. By the editors of Sunset Books and Sunset Magazine. Calif.: Lane Book Company.

Varona, Esteban A. de. A HANDBOOK OF MEXICAN TREASURES. Mexico: Union Grafica, S. A., 1958.

VISUAL GEOGRAPHY SERIES. New York: Sterling Publishing Company, Inc.

Chile in Pictures
Guatemala
Mexico
Peru
Puerto Rico
Spain
Venezuela

PERIODICALS

AMERICAS. Washington: Pan American Union, Sales and Promotion Division. Monthly $4.00.
For advanced students.

CAMINOS. Colegio Americano, Apartado Postal No. 83. Guatemala City Guatemala, C. A. Monthly $3.00. Group rates $1.50.

EL DIARIO DE NUEVA YORK. New York: El Diario Publishing Co., Inc., 164 Duane St., New York, 10013. Daily except Saturday. $17.00.
For advanced students.

EL MENSAJERO LATINO. Cleveland: Oficina "La Mision Catolica", 2812 Lorain Avenue, Cleveland, Ohio 44113.
For advanced students.

EL SOL. Scholastic Magazines.
For second semester of first year and second year students.

ESPANA SEMANAL. Servicio informativo espanol. Washington: Spanish Embassy. Published weekly. Free.
For advanced students.

HISPANOAMERICANO, General Prim 38, Mexico 6, D. F. Weekly $10.00.
Illustrated, similar to TIME magazine.

HOY DIA. Scholastic Magazines.
For second semester of second year and third year students.

LA LUZ. Illinois: National Textbook Corporation. First and second year students.

MUNDO HISPANICO. Continental Publications, 130 South Bemiston Avenue, St. Louis, Mo. 63105. Monthly $7.50. Similar to LIFE magazine.

QUINTO LINGO. Edited by J. I. Rodale. Department Q. Emmaus, Pa. 18049.
A multilingual foreign language magazine which runs anecdotes and stories in side-by-side columns in five different languages. Each issue is devoted to a single subject such as music, clothes, food, travel. Fr., Ger., Sp., Ital., Eng. $3.95 per year.

VISION. New York: Lorraine Publications Center, Box 4131, Long Island City, New York 11104. Biweekly. Published in Mexico. $9.00.

DICTIONARIES

APPLETON'S REVISED CUYAS DICTIONARY. 4th edition. English-Spanish, Spanish-English. $7.50. Appleton-Century-Crofts.

CASSELL'S DICTIONARY. Funk & Wagnall's Company, Inc. $7.50, $8.50.

DICCIONARIO MANUAL ILUSTRADO DE LA LENGUA ESPANOLA. Madrid, 1950. Distributed: Eliseo Torres, 1435 Beach Avenue. Bronx, New York. 10460. Mail Order P. O. Box 2, Eastchester, New York. 10709. Cloth $7.00.

DICCIONARIO MODERNO PUBLICADO BAJO LA DIRECCION DE EDUARDO GARDENAS. New York: Doubleday and Company, Inc., 1961.

DUDEN ESPANOL, DICCIONARIO POR LA IMAGEN. Barcelona: Editorial Juventud, S. A. , 1963. Contains 25,000 words, each one graphically represented by a corresponding illustration.

LANGENSCHEIDT'S STANDARD SPANISH DICTIONARY. New York: Barnes and Noble, Inc., 105 Fifth Avenue, New York, New York.

Velazquez. A NEW PRONOUNCING DICTIONARY OF THE SPANISH AND ENGLISH LANGUAGE. New York: Appleton-Century-Crofts.

TESTS

BALTIMORE COUNTY SPANISH TEST: A Written-Oral Standardized Achievement test. Part A includes vocabulary, reading, and grammar, and oral comprehension. Part B is entirely oral comprehension. Package of 35 Text Booklets $3.75. Scoring Key $.25. Package of 35 Answer Sheets $1.75. Tape $7.50. Write to Test Division: Bobbs-Merrill Company, Inc., 4300 West 62nd Street, Indianapolis, Ind. 46206.

College Entrance Examination Board. ADVANCED PLACEMENT PROGRAM: Course descriptions, sample questions in Spanish. A DESCRIPTION OF THE COLLEGE BOARD ACHIEVEMENT TESTS IN SPANISH. A DESCRIPTION OF THE MLA FOREIGN LANGUAGE PROFICIENCY TESTS FOR TEACHERS AND ADVANCED STUDENTS. (Free).

COMMON CONCEPTS FOREIGN LANGUAGE TEST. Basic approach is audio-lingual. Student hears stimulus sentences in the foreign language and indicates his understanding of what he has heard by selecting from a set of four small pictures the one which is correctly described. Eighty-four choice stimulus sentences are presented for each language. Actual testing time is 40 minutes. Could be given at the end of Level One. Price: Test Booklet, $.75; Manual of Directions, $.15; Tape, $5.95; Answer Sheet, $.05. (Teacher may read test, but tape is recommended.)*

COOPERATIVE SPANISH TESTS by Greenberg, Spaulding, Williams, Hespelt. Tests for Elementary and Advanced Levels. Time 40 minutes. Part I: Reading and Sentence Completion; Part II: Vocabulary and Synonyms; Part III Grammar: Gives sentence in English with partial Spanish translation. Specimen sets $1.00.**

FOREIGN LANGUAGE PROGNOSIS TEST: Predicts with high accuracy success in learning foreign languages. For Junior and Senior High School. 44 minutes. Kit of 25 tests with manual and key $6.50. Write to: Western Psychological Services, Order Department, Box 775, Beverly Hills, Calif. 90213 or to 12035 Wilshire Boulevard, Los Angeles, Calif. 90025.

PIMSLEUR PROFICIENCY TESTS. Spring 1967. Designed to measure proficiency in listening, speaking, reading, and writing. Harcourt, Brace and World, Inc. Test Department.

NATIONAL SPANISH EXAMINATION for students of Spanish II, III, and IV. Sponsored by the AATSP. Write to Harry T. Charly, Chairman, 1810 Chadbourne Avenue, Madison, Wisconsin.

* California Test Bureau
**Educational Testing Service

OHIO DISTRICT STATE TESTS: SPANISH I and II. For information write to The State Board of Education, Columbus, Ohio. The test is all written, but is utilizing audio-lingual content.

AUDIO-VISUAL MATERIALS

Films Available from the Cleveland Public Library
(All the films are in English)

Mexico

ARCHITECTURE MEXICO: 21 minutes;color. This film deals with contemporary architecture in Mexico. There are sequences devoted to multiple housing units, modern office and government buildings, the University of Mexico, and the gardens of Pedregol.

BOUNTEOUS EARTH: 11 minutes;color. Dances accompany the blessing of the animals on Candlemas Day in the City of Cholula.

FIESTAS OF THE HILL: 10 minutes;color. Ceremonies at Amecameca are colorfully presented.

FIRE AND WATER: 10 minutes;color. Depicts a lantern fiesta at Taxco where the dancers of the True Cross perform. It also shows scenes from Almalaya del Rio, where Apache dancers accompany the blessing of the headwaters of the River Lorma.

GUADALAJARA: 18 minutes;color. The movies show scenes of the spectacular beauty of the flowers, sea, and landscape.

MAYA OF ANCIENT AND MODERN YUCATAN: 22 minutes;color. The film illustrates the distinct civilization developed by the Mayas through views of the remains of many of their temples, buildings and artifacts. It includes an intimate study of the present day Mayas.

MEXICO CITY: Patterns for Progress: 17 minutes;color. Presents modern Mexico City: its people, its ancient and modern architecture, scenic spots, and changing patterns of living.

MEXICAN POTTERS: 10 minutes;color. Colorful illustrations show how pottery made by native Mexican artists reflects the home life, history, religious beliefs, and characteristics of the people of Mexico.

THE MEXICAN VILLAGE FAMILY: 16 minutes;color. The film illustrates the means by which these people meet their basic needs by farming and the practice of home crafts. Family relationship is emphasized.

PEOPLE OF TWO WORLDS: 10 minutes;color. This is a brief study of Yucatan, ancient and modern.

QUETZALCOATL: 20 minutes;color. Art objects in legendary context tell the Toltec legend of Quetzalcoatl. The original music score is based upon pre-Columbian themes.

ROAD TO CUERNAVACA: 10 minutes;color. Cuernavaca, Taxco, and Acapulco are described by Tyrone Power.

RURAL LIFE IN MEXICO: 11 minutes;color. Mexican natives are viewed in their small village environment with regional costumes and traditional dances.

SKY DANCERS OF PAPANTLA: 11 minutes;color. The Dance of Los Voladores climaxes the celebration of Corpus Christi near Veracruz.

SKYWAY TO MEXICO: 22 minutes; color. This film tour by an American Airline Clipper shows points of interest in Mexico.

TAXCO, VILLAGE OF ART: 17 minutes;color. Shows many examples of creative art which has been handed down from ancient times and is now flourishing in Taxco. It also shows picturesque scenes of Taxco and concludes with a Mexican dance.

TINA, A GIRL OF MEXICO: 18 minutes;color. Tina takes a trip to a village festival. Through her we glimpse a picture of family life in Taxco.

TEHUANTEPEC: 10 minutes;color. The women of Tehuantepec model their costumes and native jewelry.

TOWN IN OLD MEXICO: 10 minutes;color. Orson Welles describes the Spanish architecture and colorful gardens.

WINGS TO MEXICO AND GUATEMALA: 30 minutes;color. We travel via clipper to Mexico where we see our Southern neighbors through Mexican eyes and where we do the things they do. We fly on to Guatemala where we visit market places and scenic spots of interest.

WOODEN FACES OF TOTONICOPAN: 10 minutes;color. Explains the making and uses of masks in the fiestas and religious rituals of the natives of Guatemala.

VERACRUZ: 18 minutes;color. A travel film of great scenic beauty showing the resorts, coast line, and colorful gardens.

South America

ATACAMA DESERT: 18 minutes. Shows resources, industry, and mining in the Atacama desert of Chile.

BRAZIL: 11 minutes;color. Gives a picture of three great cities: Rio de Janeiro, Santos, Sao Paulo.

BUENOS AIRES AND MONTEVIDEO: 10 minutes. Makes us more aware of the economic and cultural resources of these cities.

CHILDREN OF THE SUN: 22 minutes;color. Reflects the life of the Indians of Peru, with an insight into the customs of a typical Indian and the rich heritage derived from his forefathers.

COLOMBIA: 10 minutes;color. The old port of Barranquilla is toured, as well as the towns of Bogota and Cartagena, and some countrysides.

DOWN WHERE THE NORTH BEGINS: 20 minutes;color. Most effective features of landscapes, buildings, and life in Ecuador are presented in this colorful film.

HIGH PLAIN: 18 minutes. Depicts agriculture in Bolivia.

HORSEMEN OF THE PAMPAS: 20 minutes. We are introduced to a foreman employed by a rancher. We meet his family and learn of his daily work.

HOUSING IN CHILE: 19 minutes. A typical family in Santiago is shown living in a slum and then in one of the new housing projects.

LA PAZ: 20 minutes. We journey through Bolivia's capital, the highest city in the world.

LIMA: 15 minutes. Sketches the rich historical background and modern life of Peru's capital.

LIMA FAMILY: 20 minutes. Shows a day in the lives of the members of one of the upper-class families of Lima.

MONTEVIDEO FAMILY: 10 minutes. An interesting study of the daily life lived by one typical middle-class family in Uruguay.

PARAGUAY: 19 minutes. This is the story of the hardy and independent people of Paraguay, showing something of their industries and distinctive culture.

PERU: 20 minutes. Depicts modern social and economic life in Peru.

PERU'S COASTAL REGIONS. 10 minutes;color. Shows scenic shots of Peruvian trading ports and adjoining regions.

PERU: THE LAND OF THE INCAS: 11 minutes;color. Gives a geographic overview of Peru, the way of life of the people, historic monuments and traditions, and some scenes of Machu Picchu.

SOUTH CHILE: 20 minutes. Describes the Southernmost area of South America, glacial landscape, high winds, rainfall, and the story of sheep raising.

THIS IS ECUADOR: 20 minutes. Examines various aspects of economic and social life of the country.

URUGUAY: 16 minutes. Presents a pictorial journey through Uruguay.

WEALTH OF THE ANDES: 18 minutes;color. Contains some beautiful shots of Peru's coasts, cities, mountains, mines, tunnels, and bridges.

YOUNG URUGUAY: 19 minutes. Shows how the young people of Uruguay live, play, and go to school.

Central America and Islands

COSTA RICA: 17 minutes. Shows how the people of Costa Rica are working to improve and diversify their nation's agriculture and to raise their standard of living.

HIGH SPOTS OF A HIGH COUNTRY: 17 minutes. Shows scenes in the Republic of Guatemala.

HILLTOWNS OF GUATEMALA: 10 minutes;color. Introduces you to life in the villages of western Guatemala.

HAITI: 10 minutes;color. A picturesque coverage of the Republic of Haiti, its social, cultural, and economic conditions, and glimpses of the daily life of its people.

PANAMA: 10 minutes;color. Discusses the building of the Panama Canal and evaluates its significance.

PANAMA: 19 minutes. Explains the historical background and current status (social, economic, and military). It also gives information on the racial and cultural background, and some information on the Canal.

THE PEARL OF THE ANTILLES: 10 minutes;color. Shows scenic points of the island.

PUERTO RICO: 15 minutes. This travel documentary includes views of the cities of San Juan and Ponce, celebrations, homes, etc. It also treats of economic conditions and industries.

Spain

CASTLES AND CASTANETS: 28 minutes;color. Shows customs, activities, and interests of a proud and artistic people, as well as architecture and landscape. It also includes a visit to the bull ring.

PEOPLE OF SPAIN: (Discussion Guide Available) Treats highlights of Spain's history, influence of Iberians, Romans, and Moors as reflected in the arts, architecture, and customs of the people. Primitive living conditions and agricultural methods are contrasted to modern living in Madrid and Barcelona.

SPANISH CHILDREN: 10 minutes. Portrays family life on a Spanish farm. Shows a young boy helping his father with chores and accompanying him to the market place in town.

VILLAGE OF SPAIN: 21 minutes;color. This film is a social document of a Spanish village and the life of a family living in it today. It contrasts the town's culture with that of a neighboring city.

MY MAJORCA: 17 minutes;color. Depicts the island's beauty and includes glimpses of tourist attractions.

Miscellaneous

PAN-AMERICAN BAZAAR: 10 minutes;color. Shows the Latin American exhibits at the World's Fair.

Films Available from the Cuyahoga County Public Library

PERU PEOPLE OF THE ANDES: 16 minutes;color. Service fee: $1.80. Includes geography of Peru, early history and present day life.

SOUTH AMERICA: 27 minutes;color. Service fee: $2.50. Gives a general view of South America and the geographic, social, and economic conditions. Shows the role of education today and the rise of the middle class.

SPANISH COMMUNITY LIFE: 15 minutes;color. Service fee: $1.50. We meet a typical farm family in a small Spanish village near Madrid. We see village life still following the simple routines of older days, but beginning to feel the influence of industry.

VILLAGE OF SPAIN: 21 minutes;color. Service fee: $2.10. Shows life in an isolated rural village of southern Spain.

Films Available from Kent State University Audio-Visual Center
(Films in Spanish)

EL ANGELITO: B1115; 13 minutes; $3.00 (Coronet).

ESPANA: TIERRA Y PUEBLO: A2057; 11 minutes; $2.25 (Coronet).

UNA ESTANCIA EN LAS PAMPAS ARGENTINAS: A2052; 11 minutes; $2.25. Spanish language version of intermediate level of difficulty.

LA GALLINITA SABIA: A2063; 11 minutes; $2.25 (Coronet). Good for vocabulary development.

EL GALLITO QUE HACE SALIR EL SOL: A2051; 10 minutes (Coronet).

GEOGRAFIA DE LAS AMERICAS: AMERICA CENTRAL: A2238; 11 minutes; $2.25 (Coronet)

GEOGRAFIA DE LAS AMERICAS: MEXICO: A2239; 11 minutes; $2.25 (coronet). Simply, clearly spoken Spanish narrative.

GEOGRAFIA DE SUD AMERICA: EL CONTINENTE: B1305; 13 minutes; $3.00. A Spanish narrative for second year students. Relates the main geographical features of South America to the people and their ways of life.

GEOGRAFIA DE SUD AMERICA: LOS CINCO PAISES DEL NORTE: A2060 (Coronet).

JUAN Y SU BURRITO: A2065; 11 minutes; $2.25.

EL PATITO FEO: A2056; 11 minutes; $2.25 (Coronet).

LOS PASTORES: AC2151; 11 minutes; $4.00; color. Depicts the life of the mountain people in northern Spain. The narration is in simple Spanish.

UN PUEBLO DE ESPANA: AC2146; 11 minutes; $4.00; color. Describes life in the town of Mijas in southern Spain.

EL VALLE DE LAS PALMAS: Mexico.

(Films in English)

MIDDLE AMERICA: REGIONAL GEOGRAPHY SERIES by McGraw-Hill, in color.
- Central America: The Crowded Highlands; 19 minutes; $6.50.
- Central America: The Coastal Lowlands; 19 minutes; $6.50.
- Jamaica, Haiti, and the Lesser Antilles; 20 minutes; $6.50.
- Mexico, Part I; Northern and Southern Regions; 17 minutes;$6.50.
- Mexico, Part II: Central and Gulf Coast; 18 minutes; $6.50.
- Middle America: The Land and the People; 22 minutes; $6.50.

CUBA: AC888; 10 minutes; color; $4.00 (Dudley: EBF). Highlights geographical, cultural, and historical aspects of Cuba.

EARLY AMERICAN CIVILIZATIONS (MAYAN, AZTEC, INCAN): B808; 13 minutes; $3.00.

ECUADOR (OUR LATIN AMERICAN NEIGHBORS): BC1139; 16 minutes; color; $5.25. McGraw-Hill. Shows effect of location and altitude on climate.

GEOGRAPHY OF SOUTH AMERICA: AC1305; 11 minutes; color; $4.00. (Coronet). Northern countries.

GEOGRAPHY OF SOUTH AMERICA: BC745; 14 minutes; color; $5.25. (Coronet). Geography of the continent.

GEOGRAPHY OF SOUTH AMERICA: color (Coronet).
ARGENTINA, PARAGUAY, URUGUAY: AC1303; 10 minutes; $4.00.
BRAZIL: BC744; 13 minutes; $5.25.
COUNTRIES OF THE ANDES: AC1304; 10 minutes; $4.00.

GUATEMALA: NATION OF CENTRAL AMERICA: BC1145; 17 minutes; $6.50 (EBF). People and geography of Guatemala.

PUERTO RICO AND THE VIRGIN ISLANDS: AC2205; 11 minutes; $4.00; color. Gives a geographic, cultural, and historical survey.

PUERTO RICO-SHOWCASE OF AMERICA: BC1238; 18 minutes; $6.50; color. Shows evidences of change in Puerto Rico.

SPANISH: INTRODUCING THE LANGUAGE: A1364; 10 minutes; $2.25. Introduces the Spanish-speaking countries as a colorful, surprising world where the spoken language contains many words familiar to Americans.

SPAIN: THE LAND AND THE PEOPLE: A1855; 11 minutes; $2.25 (Coronet).

VILLAGE OF SPAIN: BC1179; 21 minutes; $6.50; color. Shows some of the traditions, the religion, family life, and education of Juan Jose in the village of Mijas.

N.B. Kent State University can supply most Coronet, Encyclopaedia Brittanica, and McGraw-Hill films. Write to:

Audio-Visual Center
Kent State University
Kent, Ohio

Films Available from Other Sources

Church School Pictures, 1118 Walnut Avenue, Cleveland 44114, has the following films in Spanish from the Coronet Film Company on a rental basis:

EL ANGELITO: 13 1/2 minutes.

ESPANA: TIERRA Y PUEBLO: 11 minutes.

EL PATITO FEO: 11 minutes.

EL GALLITO QUE HACE SALIR EL SOL: 11 minutes.

JUAN Y SU BURRITO: 11 minutes.

LA GALLINITA SABIA: 11 minutes.

The following films are available from Films, Inc.:

ASSIGNMENT MEXICO: 10 minutes; $4.00; cinemascope in color. The ageless story of a colorful land-its old ruins and modern designs.

SALUDOS AMIGOS: 42 minutes; color; $15.00. Walt Disney. An amusing musical visit to Argentina, Brazil and over the Andes with Joe Carioca, the parrot, and Pedro, the baby mail plane.

CARIOCA CARNIVAL: 9 minutes; color cinemascope; $4.00. Shows the Mardi Gras in Rio.

EL TORO: 9 minutes; color cinemascope; $4.00. Treats of bulls and bullfighting in Spain.

MEXICAN SPORTLAND: 10 minutes; $2.50. From bullfight to swimmers.

MUSICAL MEXICO: 10 minutes; $2.50. Musical medley from Pedro Vargas to organ grinders.

NEW VENEZUELA: 10 minutes; color cinemascope; $4.00.

SERENADERS: 10 minutes; $2.50. Humbert Herraras' South American band.

SPIRIT OF THE RACE: 9 minutes; color cinemascope; $4.00. The modern university of Mexico with many views of its outstanding architecture, as well as of its classes and activities.

VISTAVISION VISITS MEXICO: $6.00; color. Panorama of many phases of Mexican life.

The following films are available from Modern Talking Picture Service, 2238 Euclid Avenue, MA. 1-9469:

THE MAGIC OF MEXICO: 28 minutes; color. The many moods of Mexico from the thriving city to the small fishing village.

MEXICAN IMPRESSIONS: 15 minutes; color. Highlights of typical cities, resorts, and villages.

The following film is available free from Sterling Movies U.S.A., Inc., 43 West 61st Street, New York 10023:

TO CATCH A DREAM. 28 minutes; color. A travelogue of Spain.

The following films are available from International Film Bureau, Inc., 332 South Michigan Avenue, Chicago 4, Ill. (Film library at Indiana University, Bloomington, Ind. or University of Michigan, A-V Center,720 E. Huron St., Ann Arbor.)

CADA DIA SE MAS: 16 minutes; color; $9.00. A teen-age boy of Mexico describes a typical day. Medium rate of speed.

EL ORGANILLERO DE MADRID: 14 minutes; color; $9.00. Shows a good part of Madrid and its people by following the daily round of the organillero.

VISLUMBRES DE MADRID Y TOLEDO: 17 minutes; color; $9.00. Suitable for intermediate and advanced classes. Offers choice glimpses of the physical as well as of the artistic aspects of two Castilian cities.

ELEMENTARY SPANISH FILM SERIES: 10 minutes: color; $5.00. Useful for intermediate and high school:

PUEBLITOS DE MEXICO
ASI VIVEN LOS HUERFANOS
PLATEROS Y TEJEDORES with boy's or girl's voice
LA VIDA URBANA with boy's or girl's voice
DE PASEO POR XOCHIMILCO with boy's or girl's voice

A number of films in Spanish are also obtainable from Pan-American Films, 74 West 103 Street, New York, N.Y.

Filmstrips Available from the Cleveland Public Library

ARGENTINA, PARAGUAY, AND URUGUAY: (1946) 54 frames. Contains information on Argentina, its natural resources, population and topography. Sequences of Paraguay and Uruguay are brief.

ARTS AND CRAFTS OF GUATEMALA: (1948) 24 frames, color. Also contains 24 frames about the importance of transportation in Guatemala.

BRAZIL: (1946) 59 frames. Stresses products and industries.

BOLIVIA AND CHILE: (1946) 58 frames. Focuses on products and industries of these two countries. Contains some views of Lake Titicaca, La Paz, Valparaiso, Santiago.

CHRISTMAS IN MEXICO: (1957) 64 frames, color and script. Describes Christmas as celebrated in Mexico with information on traditions and observances of the past.

COLOMBIA, VENEZUELA, AND THE GUIANAS: (1946) 55 frames. Emphasizes products, major cities, life in villages and natural resources.

HERITAGE OF THE MAYA: (1949) 48 frames in color with captions and script. Describes daily life of modern Maya as well as ancient Mayan cities.

THE INCAS: (1953) 69 frames in color with captions and script. A tour of the Andes from Ecuador to Central Chile. Highlights of Inca art and architecture, dress, and customs.

PERU AND ECUADOR: (1946) 41 frames. Provides information on products and handicrafts as well as on the Indians and their mode of life.

THE GOLDEN AGE OF SPAIN: (1951) 67 frames in color with script. Includes photographs of the country, the art and architecture, and the art treasures of the Prado, all of which bring to life the flourishing culture of the 17th Century.

Filmstrips Available from the Cuyahoga County Public Library

LATIN AMERICA: ITS LAND AND PEOPLE: So1239.

CHRISTMAS WITH OUR WORLD NEIGHBORS: SVE color, So1068. Record and manual. Uncaptioned pictures.

GEOGRAPHY OF THE AMERICAN PEOPLES SERIES: color.

MIDDLE AMERICA:

So 707	FARMERS OF MEXICO
So 708	CITY PEOPLE OF MEXICO
So 709	LANDS AND PEOPLES IN CENTRAL AMERICA
So 710	ISLAND PEOPLE OF MIDDLE AMERICA

SOUTH AMERICA:

So 711	LANDS AND PEOPLES OF NORTHERN SOUTH AMERICA
So 712	LANDS AND PEOPLE OF THE MIDDLE ANDES
So 713	LANDS AND PEOPLES OF SOUTHERN SOUTH AMERICA
So 714	LAND AND PEOPLES OF BRAZIL

THE GOLDEN AGE OF SPAIN: So 1179, color, 67 frames with script. Highlights art, architecture, and art treasures of the Prado.

THE INCAS: Describes their life, means of livelihood, early history, and other aspects.

LIVING IN SPAIN AND PORTUGAL: Describes regions of the Iberian Peninsula, terrain, industries and ways of life.

MEXICO: Series of filmstrips in color.

So 732	GEOGRAPHY OF MEXICO
So 733	MEXICO-LAND OF CONTRASTS
So 734	MEXICAN PEOPLE
So 735	CHILDREN OF MEXICO
So 736	MEXICO IN BUILDINGS
So 737	CHRISTMAS IN MEXICO
So 738	TRANSPORTATION IN MEXICO
So 739	AGRICULTURE IN MEXICO
So 740	MEXICAN HANDICRAFTS
So 741	SHOPPING IN MEXICO

PUERTO RICO: HISTORIC AND GEOGRAPHIC BACKGROUND: So 1230, color.

PUERTO RICO: THE PEOPLE AND INDUSTRIES: So 1231.

PUERTO RICO: THE CHIEF CITIES: So 1232.

SOUTH AMERICA: A REGIONAL STUDY: color. Includes meaning of Pan-American Day, historic background, geography, homes, customs, etc.

So 752	UNDERSTANDING OUR LATIN AMERICAN NEIGHBORS
So 753	THE HISTORIC BACKGROUND
So 754	THE GEOGRAPHY OF SOUTH AMERICA
So 755	LIFE IN THE TROPICAL FOREST
So 756	LIFE IN THE HIGH MOUNTAINS AND ON THE PLATEAU
So 757	FARM LANDS AND SOUTHERN SOUTH AMERICA
So 758	THE PEOPLE OF SOUTH AMERICA
So 759	INDUSTRIES AND PRODUCTS
So 760	ANIMAL LIFE IN SOUTH AMERICA

SOUTHERN EUROPE SERIES: SPAIN: color (EBF). Describes the area, terrain, climate, industries, and major cities of Spain.

SPAIN: THE LAND AND ITS PEOPLE: So 809.

Filmstrips Available from Other Sources

The following filmstrips can be purchased from John Martin Kroll, Teaching Filmstrips, 1508 N. Sheridan Road, Waukegan, Illinois:

MEXICO AND CENTRAL AMERICA SERIES. Each filmstrip (49 frames) $6.00. Series includes: Farmers of Mexico, Ranch in Northern Mexico, Town and City in Mexico, People of Guatemala, Costa Rica, Panama and the Canal.

MIDDLE AMERICA SERIES includes: Farmers of Mexico (60 frames), City People of Mexico (60 frames), Lands and Peoples in Central America (60 frames), Island People of Middle America (50 frames). Each filmstrip $6.00. Set $19.00.

SOUTH AMERICA: ALONG THE ANDES SERIES includes: The New Venezuela (50 frames), Mountain Farmers of Colombia (47 frames), Along the Equator in Ecuador (50 frames), Inca Lands in Peru (47 frames), Highland People of Bolivia (49 frames), Pan-American Highway (51 frames). Each filmstrip $6.00.

SOUTH AMERICA SERIES includes: Lands and People of Northern South America (49 frames), Lands and People of the Middle Andes (57 frames), Lands and People of Southern South America (57 frames), Lands and People of Brazil (52 frames). Each filmstrip is $6.00.

LIVING IN SPAIN AND PORTUGAL. (66 frames) $6.00 per filmstrip.

The following filmstrip is available for purchase from Roa's Films, 1696 N. Astor Street, Milwaukee, Wisconsin 53202:

LA BUENA NUEVA DE CRISTO. Complete set of four parts. Each part of six episodes complete with six color filmstrips and six records. Each part: $65.00. Series: $240.00. The set may be purchased in Spanish or in English. When purchasing complete set in English, Spanish records may be purchased for $75.00.

The following filmstrips may be purchased from Encyclopaedia Britannica Films, Inc., 1150 Wilmette Avenue, Chicago, Ill. 60091:

LA FAMILIA FERNANDEZ: 54 tapes and 54 filmstrips. Price depends upon grade level, number of students, and rate of progress.

SPANISH LIFE AND CULTURE SERIES includes:

MEXICO AND CENTRAL AMERICA: 6 filmstrips.
SOUTH AMERICA: ALONG THE ANDES: 6 filmstrips.
SOUTH AMERICA: EASTERN AND SOUTHERN LANDS: 6 filmstrips.
TWO SPANISH TOWNS.
Each filmstrip is priced at $6.00.

The following filmstrips with tapes may be purchased from The American Institute for Visual Instruction, 220 Central Park South, New York 19, N.Y.:

PICTORIAL EVENTS: AUTHENTIC SPANISH. Entire series, $39.00, includes: LA MARCA DEL ZORRO, CRISTOBAL COLON, MEXICO, JUAREZ, ESPANA.

The following filmstrips with tapes may be purchased from Eye Gate House, Inc.; 14601 Archer Avenue; Jamaica, N.Y. 11435:

TEACH-A-TAPES (Spanish or English version)

145: HISTORIC CITIES OF SOUTH AMERICA. Series of 10 filmstrips $43.00. Complete set with tapes $88.00. Individual tapes or filmstrip $5.00.

137: SOUTH AMERICA: THE ABC NATIONS, URUGUAY AND PARAGUAY. Series of 10 filmstrips $39.00. With tapes, $79.00. Individual tape or filmstrip $5.00.

Me 32: THE MAYAS OF CENTRAL AMERICA AND MEXICO. 50 frame color filmstrip with a six-page manual $6.00.

The following filmstrips may be purchased from LIFE Filmstrips, Time and Life Building, Rockefeller Center, New York, N.Y. 10020:

GOLDEN AGE OF SPAIN
THE INCAS, Temples, musical instruments, weapons, pottery.
HERITAGE OF THE MAYA

The average filmstrip is 70 frames. Each filmstrip is accompanied by either a lecture note booklet or a reprint from LIFE Magazine of the article on which the filmstrip is based.

The following filmstrips may be purchased under NDEA from Educational Record Sales: ART OF SPAIN, DON QUIXOTE, MADRID, TOLEDO, GRANADA, FARMERS OF MEXICO. Each film $6.00.

The following is available from Educational Filmstrips, Box 289, Huntsville, Texas 77340:

INDIAN MEXICO. Three new filmstrips in color $18.00. (NDEA)

Recordings Available from the Cleveland Public Library

On Learning the Language

(Cleveland Press and News) LEARN-A-LANGUAGE.

CONVERSA-PHONE LANGUAGE COURSE: SPANISH (Spanish Music Center)

DDC LEARNING AID FOR SPANISH (Dictation Disc Company).

Doyle, NEW WORLD SPANISH.

INSTANT SPANISH (Pickwick Sales).

LEARN SPANISH IN RECORD TIME (Institute for Language Study, Montclair, N. J.).

S. R. de Feldman, LET'S SPEAK SPANISH.

LISTEN AND LEARN SPANISH (Dover Publications).

Robinson, SELF-TAUGHT SPANISH.

Buch, R. A., SAY IT CORRECTLY IN SPANISH.

THE 700 WORDS YOU WILL NEED MOST IN SPANISH-SPEAKING COUNTRIES.

SPOKEN SPANISH (Holt Spoken Language Series).

Turk, FOUNDATION COURSE IN SPANISH. This series emphasizes Spanish usage.

TWO-SPEED RECORD COURSE: SPANISH.

NEW WORLD SPANISH (RCA Victor). Spanish American matters and flavor.

VAMOS A CANTAR (Folkways).

Literature

Alvarez Quinterc, GILITO.

Alvarez Quintero, MANANA DE SOL.

ANTOLOGIA ORAL, POESIA HISPANOAMERICANA DEL SIGLO XX.

Arniches y Barrera, LA FIERA DORMIDA.

Becquer, G. A.: LEYENDA DE MAESE PEREZ, EL ORGANISTA.

Becquer, G. A., RIMAS AMOROSAS.

Benavente y Martinez, LA MALQUERIDA.

Calderon de la Barca, EL ALCALDE DE ZALAMEA.

Calderon de la Barca, LA VIDA ES SUENO.

Cervantes Saavedra, DON QUIXOTE DE LA MANCHA.

DICHOS Y HECHOS HISTORICOS.

FABULAS DE ESOPO.

Garcia Lorca, DONA ROSITA LA SOLTERA.

Garcia Lorca, LAMENT ON THE DEATH OF A BULLFIGHTER.

Garcia Lorca, POEMS.

Garcia Lorca, POESIA Y DRAMA.

MIGUEL HERRERO INTERPRETA POESIAS DE LORCA.

GOLDEN TREASURY OF SPANISH AMERICAN VERSE (EBF).

GOLDEN TREASURY OF SPANISH DRAMA (EBF).

GOLDEN TREASURY OF SPANISH VERSE (EBF).

Hernandez, EL GAUCHO MARTIN FIERRO.

Jimenez, PLATERO Y YO.

Jimenez, READING HIS POETRY.

Levinton, RECITAL POETICO.

NINOS...DEJAD QUE OS CUENTE UN CUENTO (Folkways).

PANORAMA POETICO ESPANOL (Pro Arte).

PANORAMA POETICO HISPANOAMERICANO (Pro Arte).

RESUMEN DEL HUMOR LATINOAMERICANO (Wilmac).

PARA AMANTES (Pro Arte).

POESIAS GAUCHOS (Fuentes).

POETAS LATINOAMERICANOS (Miami).

Puerto Rico, SELECCIONES POETICAS.

ROMANCERO ESPANOL.

Sanchez-Silva, J. M., MARCELINO PAN Y VINO.

SEIS DRAMATURGOS LEEN SUS OBRAS (Aguilar, Madrid).

SPANISH SHORT STORIES, read by J. J. Rodriguez.

Vega Carpio, LOS MELINDRES DE BELISA (EBF).

Zorrilla y Moral, DON JUAN TENORIO.

Recordings Available from Other Sources

The following recordings are available for purchase under NDEA from Educational Record Sales, 157 Chambers Street, New York, N. Y. 10007:

DICTADOS EN ESPANOL, Vol. I, $5.95. Eight dictations for the second year student. Each text is read three times. Tests proficiency in comprehension, pronunciation, and spelling.

DICTADOS EN ESPANOL, Vol. II, $5.95. Six additional selections for second year students.

DON QUIXOTE DE LA MANCHA, $5.95. Excerpts read by Jorge Rodriguez.

FOLK SONGS OF MEXICO, $5.95. Text in English and Spanish.

SPANISH POETRY, $5.95. Includes Mistral, Chocano, Nervo, Lorca, Dario and others. Text in English and Spanish.

SPANISH SHORT STORIES, $5.95. Becquer and Alarcon. Text in English and Spanish.

The following recording may be purchased from Holt, Rinehart, and Winston:

ESCUCHAR Y CANTAR by Raymond N. Jacovetti. A collection of thrity popular songs with graded vocabulary intended for use in the elementary and secondary schools. Excellent for beginning classes. $9.80. Student booklet $1.20.

A record of songs for the classroom may be purchased from Educational Materials Division, EMC Corporation, 180 East 6th Street, St. Paul, Minnesota 55101:

VAMOS A CANTAR ST 2504. Includes several songs and a college cheer from Spanish America. The songs include LAS MANANITAS, DILE, PREGUNTALE A LAS ESTRELLAS, JUAN PIRULERO, LA BAMBA. $5.20.

Tapes Available for Duplication from Kent State University

A service charge made to cover the cost of duplicating tapes is based on the length of the recording: 1-15 min., $.50; 16-30 min., $1.00; 61-75 min., $2.50; 46-60 min., $2.00; 76-90 min., $3.00; 91-105 min., $.50.

The center will also duplicate master tapes submitted by the customer at the same rates outlined above.

MUSICA, MAESTRO: 15 programs designed to teach students how to sing Spanish-American songs in the original language. The Spanish pronunciation is given first, in easy stages, with the translation and a musical background. The songs are then sung by native voices. Length, 15 minutes each.

F1 12 Chiapanecas
F1 13 La Cucaracha
F1 14 Cuatro Milpas
F1 15 Ay Ay Ay and Alla en el Rancho Grande
F1 16 Cielito Lindo
F1 17 La Golondrina
F1 18 Cancion Mixteca and Aquellos Ojos Verdes
F1 19 Ay, Jalisco
F1 20 Las Altenitas
F1 21 Adios Muchachos
F1 22 La Paloma
F1 23 Amapola and Adios Mi Chaparrita
F1 24 A Media Luz (Tango)
F1 El Manicero (The Peanut Vendor
F1 La Cumparasita

VILLANCICOS Y AGUINALDOS: Length, 12 minutes. A girls' chorus sings Christmas carols. Commentary is in Spanish.

F1 39 Villancicos y Aguinaldos.

SPANISH IN SLOW MOTION:

FLS 1 The Vowels: 25 minutes.
FLS 2 S, C, and Z linking: 25 minutes.
FLS 3 B and V, R and double R: 25 minutes.
FLS 4 G, J, N, and Ill: 25 minutes.
FLS 5 H, D Diphthongs: 25 minutes.
FLS 6 Diphthongs NV, GU, QU, Accents: 25 minutes
FLS 7 Spanish Christmas Songs (Augsburg College in Minnesota): 15 Minutes.

OTHERS:

FLS 8 Spanish Proverbs and Witticisms. 15 minutes.
FLS 9 Spanish Folk Songs: 15 minutes.
FLS 10 Spanish Fiesta of Poetry and Song: 15 minutes.

The following records are available from Encyclopaedia Brittanica Films:

LA FAMILIA SANCHEZ: Vocabulary and sentence structure designed to meet the needs of beginning students. $3.95.

SPANISH DRAMA: All records are $5.95. Tapes are $7.95.

LA FIERA DORMIDA.
MANANA DE SOL.
LOS MELINDRES DE BELISA.
TREASURY OF SPANISH DRAMA I, II, III.
GOLDEN TREASURY OF SPANISH PROSE.
GOLDEN TREASURY OF SPANISH VERSE.
GOLDEN TREASURY OF SPANISH AMERICAN VERSE.

The following records are available from Columbia Records, Education Department, 799 Seventh Avenue, New York, N. Y. 10019.

MI BELLA DAMA: WL 155, $3.09. The original cast recording of the Spanish language production of "My Fair Lady."

SPANISH FOLK MUSIC: $3.71. Recorded in Spain. Introduction, notes, Spanish-English texts, and illustrations.

MARTITA: Canciones de Sudamerica. $3.09.

Other sources of extensive recordings are:

Children's Music Center, Inc., 5373 W. Pico Blvd., Los Angeles 19, California. Records, Tapes, Filmstrips.

Curriculum Materials Center (Language Department), 5128 Venice Blvd., Los Angeles 19, California.

Lorraine Music Co., P.O. Box 4131, Long Island City, New York 11104.

Spanish Music Center, Inc., Belvedere Hotel, 319 West 48th St., New York 10036.

Wilmac Recorders, 921 E. Green St., Pasadena, California.

Goldsmith's Music Shop, 401 West 42nd Street, New York 10036.

PICTURES, POSTERS, SLIDES, TRAVEL

Argentina State Line, 24 State Street, New York. Brochures.

Argentine Travel Bureau, 299 Madison Avenue, New York. Descriptive literature.

Argentine Republic Information Bureau, 12 West 56th St., New York. Brochures, Booklets and Literature.

Aerolineas Argentinas, Traffic Department, Rockefeller Plaza, New York.

Clilean State Railways, 120 Broadway, New York 10005.

Cuban Tourist Commission, Promenade, Rockefeller Center. New York.

Cleveland Public Library. Brochures

Ecuadorean American Association, 535 Fifth Avenue, New York. Booklets, leaflets, and posters OCCASIONALLY.

Direccion General de Turismo, National Bureau, 6 a Av. 5-34 Zona 1, Guatemala, C. A. Booklets, brochures, posters.

Aeronaves de Mexico, 500 Fifth Avenue, New York. Brochures and posters when available.

Real Airlines, 244 Biscayne Blvd., Miami 32, Florida. Brochures and posters.

Bruce Miller Publications, Box 369, Riverside, California.
Catalogs: SOURCES OF FREE TRAVEL POSTERS $.50.
SOURCES OF INEXPENSIVE PICTURES $.50.
SOURCES OF FREE PICTURES $.50.
SOURCES OF FREE AND INEXPENSIVE TEACHING AIDS $.50.

Perry Pictures, Inc., 42 Dartmouth St., Malden, Mass. 02148. Prints of famous artists such as El Greco, Goya, Velasquez, and Murillo.

Informative Classroom Picture Publishers, 31 Ottawa Avenue, N.W., Grand Rapids 2, Michigan.
SOUTH AMERICA by Fideler and Kvande; color: $3.95; b & w $2.95.
SPAIN by Maiques, color, $3.95.

Teachers may request pictures free from the following magazines:

Argentina-Horse and Cart	Holiday, May '60 p.55.
Peruvian Art	Natural History, Nov. '61, pp. 21-27.
Guatemala	National Geographic, '60, pp.406-417.
Latin American History	Life, July 14, '61, pp.80-90.
Peru-Arequipa	Holiday, Jan. '60.

Puerto Rico	Holiday, Feb. '61, pp.35-47.
Puerto Rico	Nat. Geog., July '60.
Statue of Christ - Cuzco	Life, July 28, '61, p.49.
Chile	Nat. Geog., Feb., '60
Amazonian Rain Forest	Life. July 28, '61, pp.42-43.
Relief map	Fortune, Feb. '62. (cover)
Spain - Old Churches	Holiday, Mar. '60, p.194.

GOLDSMITH's MUSIC SHOP. Bullfight posters, three different posters for $3.75. Also has slides containing scenes of Spain in color, pictures, post cards, and filmstrips.

SPANISH ART: The American Library Color Slide Company presents this catalog for distribution to schools. It lists 1600 art surveys of more than 1500 color slides. Edition A (glass-mounted, labeled, and classified for film) $1.40 each. Edition B (Paper mounted) $.95 each. Edition C (35mm precisely cut for mounting) $.70 each. 3 1/4" x 4" color slides bound in glass $3.00.

WIBLE LANGUAGE INSTITUTE has an excellent collection of filmstrips and 2x2 (35mm) color slides. Some are correlated with tapes and Spanish scripts.

LORRAINE MUSIC COMPANY: Spanish costume cards. The regional costumes of Spain, postcard size, attractive, hand-embroidered. Box of 12 assorted cards $4.00. Single card $.35.

ARTES DE MEXICO, 1039 Inca Street, Denver, Colorado 80204: Calendars $1.00. Christmas cards: 25 cards without imprint $5.50; with imprint $7.50.

NATIONAL TEXTBOOK CORPORATION: Spanish Christmas Cards #7-300-4. Box of 20 assorted cards $4.00. Minimum order 20 cards.

CHILDREN'S MUSIC CENTER: Playing cards for learning Spanish. $5.95. Five games with a set of ten decks of illustrated cards. Up to four can play. Contents: Game of animals, Comparisons, Synonyms, Opposites, Occupations.

Christmas Cards, wall calendars: Vernon C. Hammond.

UNIVERSITY PRINTS, 15 Brattle Street, Harvard Square, Cambridge, Massachusetts: Special sets covering Spanish art, architecture, sculpture, and culture.

CLEVELAND MUSEUM OF ART: Postcard prints of some of the Spanish masters.

PUBLICATIONS CONTAINING HELPFUL MATERIALS, METHODS, AND DEVICES

Caudill, Louis B. CURSO BREVE EN LAS COMMUNICACIONES COMERCIALES. 1966. Gives numerous examples of Modern Business Spanish. Good for a second year or advanced classes. Publisher: J. Weston Walch, Box 1075, Portland, Maine.

Jones, William Knapp. DIALOGOS EN CASTELLANO. Maine: J. Weston Walch. 1964. $3.25. Contains monologs, dialogs and three short plays. Selections include school life, shopping, traveling, use of the telephone, arithmetic.

Jones, William Knapp. MASTERING SPANISH. Maine: J. Weston Walch. 1966. $3.50. A very helpful handbook for teachers. Good reference for source materials.

Kirk, Charles F. SUCCESSFUL DEVICES IN TEACHING SPANISH. Maine: J. Weston Walch. 1958. $3.00. Contains a wide variety of methods and materials obtained from over 200 teachers of Spanish.

Navarro-Espinosa. A PRIMER OF SPANISH PRONUNCIATION. New York: Benjamin H. Sanborn and Company, 1926. A very good manual which treats the fine points of pronunciation as well as the basics. Available from the Cleveland Public Library.

Wagner, Rudolph. HOW TO STUDY A FOREIGN LANGUAGE. Maine: J. Weston Walch, 1964.

Wagner, Rudolph. LINGUA GAMES. Maine: J. Weston Walch, 1958. $1.00. Contains 20 games helpful in learning the Spanish language.

Shrader, Hugh. FUN WITH SPANISH. Maine: J. Weston Walch, 1962. $3.00. A source book of new ideas. Good techniques for motivating students.

VERBS, GRAMMAR, VOCABULARY AIDS

THE CUTHBERTSON VERB WHEELS. D. C. Heath & Co., 1933 Though the traditional methods of verb teaching are supplanted by the audio-lingual approach, the student may find this verb aid of some help in his personal pursuit of the language.

SPANISH VERBS AT A GLANCE. Arthur A. Natella and Ernest V. Spernoza. Republic Book Company, 115 East Fifty-third Street, New York 22, N. Y.

201 SPANISH VERBS. Christopher Kendris. Barron's Educational Series, Inc., $1.25.

GRAPHIC SPANISH GRAMMAR CHARTS. Charles Merrill Books, Inc., $1.00

VISUAL EDUCATION ASSOCIATION, INC., 321 Hopeland Street, Dayton, Ohio 45408. Has a selection of boxed purse-sized: Grammar Cards, Conversation Cards, Verb Cards. Also has vocabulary cards and other aids.

SPANISH BINGO. Elementary $3.00. Intermediate $3.00. Both sets compiled by Hugh Shrader and Christobel Cordell, 1963. Published by J. Weston Walch.

SPANISH CLUBS

SPANISH NATIONAL HONOR SOCIETY sponsored by AATSP.

PROGRAM AIDS for Pan American Day, Club and Study Groups, Teachers and Students. Write for manual: Pan American Union, Washington.

Perea, Clifford H. and Robinson, Nelle A. EL CLUB ESPANOL, Oklahoma: Harlow Publishing Company, 1933.

Roach, Eloise. SPANISH CLUB MANUAL. Dallas: Banks, Upshaw and Co., 1948.

National Textbook Corporation: SPANISH CLUB PINS, $1.50. CERTIFICADO DE MERITO EN ESPANOL, 10 certificates $1.12. SPANISH CLUB MANUAL, $2.07.

STUDY ABROAD, EXCHANGE PROGRAMS

THE AMERICAN FIELD SERVICE, 313 East 43rd St., New York 10017. International programs for secondary school students, emphasizing a family living experience abroad.

COUNCIL ON STUDENT TRAVEL, INC., 777 United Nations Plaza, New York 10017.

THE EXPERIMENT IN INTERNATIONAL LIVING, Putney, Vt. 05346. Educational travel programs (ages 16 to 30) emphasizing a family living experience abroad. Opportunity also for language teachers at School for International Training in the country and as group leaders abroad.

NDEA INSTITUTES FOR ADVANCED STUDY. Address requests for summer and academic year to U. S. Office of Education, Division of Educational Personnel Training, Washington 20202.

INTERNATIONAL CORRESPONDENCE

INTERNATIONAL FRIENDSHIP LEAGUE
40 Mt. Vernon St.
Boston 02108. Membership fee: $1.00.

OFICINA NACIONAL DE CORRESPONDENCIA ESCOLAR
Harley D. Oberhelman, Director
Department of Foreign Languages
Texas Technological College
Lubbock, Texas 79409

THE VOICESPONDENCE CLUB
Noel, Va. 23047. Annual membership $3.00.

WORLD PEN PALS
World Affairs Center
University of Minnesota
Minneapolis 55455. Write to Virginia Stevens for information.

WORLD TAPES FOR EDUCATION
Marjorie Matthews, Secretary
Post Office Box 15703
Dallas, Texas 75215. Membership $6.00. Includes the bimonthly official publication and exchange of personal and classroom tapes.

EMBASSIES

Address mail to all Embassies as in the following example:

Embassy of Argentina
Information Service
1600 New Hampshire Avenue
Washington, D.C. 20036

Embassy of Bolivia
2220 Massachusetts Avenue

Embassy of Chile
1736 Massachusetts Avenue

Embassy of Colombia
2118 LeRoy Place

Embassy of Costa Rica
2112 S. Street

Embassy of Cuba
2630 Sixteenth Street

Embassy of the Dominican Republic
1715 Twenty-second Street

Embassy of Mexico
2829 Sixteenth Street

Embassy of Nicaragua
1627 New Hampshire Avenue

Embassy of Panama
2862 McGill Terrace

Embassy of Paraguay
5502 Sixteenth Street

Embassy of Peru
1320 Sixteenth Street

Embassy of Spain
2700 Fifteenth Street

Embassy of Ecuador
2027 Massachusetts Avenue

Embassy of El Salvador
2308 California Street

Embassy of Guatemala
1614 Eighteenth Street

Embassy of Uruguay
2362 Massachusetts Avenue

Embassy of Venezuela
2445 Massachusetts Avenue

OTHER SOURCES OF MATERIALS AND REALIA

BANKS, UPSHAW AND COMPANY, 703 Browder Street, Dallas, Texas.

CULTURAL RELATIONS OFFICE, EMBASSY OF SPAIN. Spanish American Services and Educational Aids Society. Offers films, tapes, and slides.

EDUCATIONAL AUDIO-VISUAL, Inc. (Under NDEA) Pleasantville, New York, 10507. pp. 24-35 offer an extensive selection of tapes, filmstrips, transparencies and records which include Spanish conversation and grammar, culture and history, literature, songs, and folklore.

GESSLER PUBLISHING COMPANY.
  Tapes of ESCENAS CORTAS-2tapes $4.00
  Filmstrips
  Films for Christmas (35 frames) in color. Spanish text on film.
    LA PEQUENA VENDEDORA DE FOSFOROS   EL ARBOL DE NAVIDAD
  Songs, books for beginners, plays, skits, jokes
  Etiquette, correspondence
  Potpouri-flags, premios

HISPANIC SOCIETY OF AMERICA, Department of Publications, 613 West 155th Street, New York 10032.

LIGUORIAN PAMPHLETS, Redemptorist Fathers, Liguori, Missouri.
  Extensive assortment of pamphlets (religious) in Spanish.
  Various prices $.35, $.10, $.05. Prayer leaflets $.01.

ODYSSEY PRESS
  Excellent collection of Spanish books.

MARYKNOLL PUBLICATIONS, Maryknoll, New York 10545.
  Spanish teaching aids such as "Los mandamientos" cards.
  Maryknoll Magazine

NATIONAL TEXTBOOK CORPORATION, 4761 West Touhy Avenue, Lincolnwood, Illinois 60646. Offers a wide variety of materials.

PAN AMERICAN UNION, PUBLICATIONS AND DISTRIBUTION DIVISION, 19th Street and Constitution Avenue, N.W., Washington, D.C. Request the CATALOG OF PAN AMERICAN UNION PUBLICATIONS.

THE THRIFT PRESS, Ithaca, New York.

WIBLE'S RESOURCE GUIDE...5000 AIDS...SPANISH, 24 South Eighth St., Allentown, Pa., 18105.

FOREIGN PUBLISHERS

M. Aguilar, Librería General, Serrano 24, Madrid, Spain.

Editorial Castalia, Zurbano, 39, Madrid 10 España.

Editorial Codex S.A., Bolivar 578, Buenos Aires, Argentina.

Editorial Gredos, S.A., Sanchez Pacheco, 83, Madrid 2.

Editora Nacional, Castella, 40, Madrid 1 or Av. José Antoñio, 62, Madrid 13.

IMPORTERS

Adler's Foreign Books, Inc., 110 West 47th St., New York 10036.

Las Americas Publishing Company, 152 East 23rd St., New York 10010.

Franz C. Feger, 17 East 22nd St., New York 10010.

Vernon C. Hammond, Spanish Language Publications Service, 211 South Main, McAllen, Texas 78501.
Service involves several flexible subscription plans to Spanish magazines, newspapers, and comic books. Books and records from Latin America are also available.

Herder Book Center, Inc., 232 Madison Avenue, New York 10016.

Ibero American Books, 250 West 106th Street, New York 10025.

Latin American Institute Press, Inc., 200 Park Avenue, South, New York 10003.

Modern Language Store, 3160 O Street, N.W., Washington, 20007.

Orfeo Importing Company, 30 Avenue A, Rochester 21, New York.
Many Spanish records. Spanish Spoken Records and Sacred Music. Materials under NDEA.

Stechert-Hafner, Inc., 31 East 10th St., New York 10003.

Eliseo Torres, 35 Beach Avenue, New York 10460.

B. PROFESSIONAL REFERENCES

GENERAL PROFESSIONAL BOOKS

Brooks, Nelson. LANGUAGE AND LANGUAGE LEARNING: THEORY AND PRACTICE. New York: Harcourt, Brace & World, Inc., 1964.

Childers, J. Wesley. FOREIGN LANGUAGE TEACHING. New York: The Center for Applied Research in Education, Inc., 1964.

CURRICULAR CHANGE IN THE FOREIGN LANGUAGES. Princeton, New Jersey: College Entrance Examination Board, 1963.

Eaton, Esther M., Hayes, Mary E., and O'Leary, Helen L. SOURCE MATERIALS FOR SECONDARY SCHOOL TEACHERS OF FOREIGN LANGUAGES. Washington, D.C.: U. S. Government Printing Office, 1966.

Fotitch, Tatiana, ed. TEACHING FOREIGN LANGUAGES IN THE MODERN WORLD. Washington: The Catholic University of America Press, 1961.

GUIDELINES: SOME AGREEMENTS ABOUT THE TEACHING-LEARNING OF MODERN LANGUAGES. Modern Language Study, Bulletin No. 3. Columbus, Ohio: University School, College of Education, 1965.

Hall, Edward T. THE SILENT LANGUAGE. New York: Fawcett World Library, 1961.

Joyaux, Georges J. "Foreign Languages and the Humanities." THE MODERN LANGUAGE JOURNAL, XLIX (February, 1965), 102-105.

Lado, Robert. LANGUAGE TEACHING: A SCIENTIFIC APPROACH. New York: McGraw-Hill Book Company, 1964.

MODERN FOREIGN LANGUAGES AND THE ACADEMICALLY TALENTED STUDENT. Wilmarth H. Starr, Mary P. Thompson, and Donald D. Walsh, coeditors. New York: MLA Materials Center, 1960.

MLA SELECTIVE LIST OF MATERIALS FOR USE BY TEACHERS OF MODERN FOREIGN LANGUAGES, prepared by the Modern Language Association under contract with the U. S. Department of Health, Education, and Welfare, Office of Education, 1962.

ACTIVITIES OF THE MLA MATERIALS CENTER. New York: MLA Materials Center. Free brochure.

SUPPLEMENT FOR SPANISH AND PORTUGUESE. New York: MLA Materials Center, 4 Washington Place, New York, N. Y. 10003 1965.

NCEA Secondary School Department. "Foreign Languages in the High School," CATHOLIC HIGH SCHOOL QUARTERLY BULLETIN. XXI, 4 (January, 1964), XXII, 1 (April, 1964).

New York State Education Department, Bureau of Secondary Curriculum Development, Albany, New York. ADVANCED PLACEMENT PROGRAM IN SPANISH, 1961.

______. SPANISH FOR SECONDARY SCHOOLS. Albany, New York: Bureau of Secondary Curriculum Development, 1961.

______. MODERN LANGUAGE HANDBOOK. Albany, New York: Bureau of Secondary Curriculum Development, 1957.

NORTHEAST CONFERENCE ON THE TEACHING OF FOREIGN LANGUAGES. Working Committee Reports. New York: MLA Materials Center, 1954.

O'Connor, Patricia. MODERN FOREIGN LANGUAGES IN HIGH SCHOOL: PRE-READING INSTRUCTION, Bulletin 1960, No. 9, OE-27000. U. S. Department of Health, Education, and Welfare, Office of Education, Washington: U. S. Government Printing Office, 1960.

Pimsleur, Paul. "Foreign Language Learning Ability." GEORGETOWN UNIVERSITY MONOGRAPH SERIES ON LANGUAGES AND LINGUISTICS.. No. 14. Washington: Georgetown University Book Store, 1961.

Remer, Ilo. HANDBOOK FOR GUIDING STUDENTS IN MODERN LANGUAGES, Bulletin 1963, No. 26, OE-27018. U. S. Department of Health, Education, and Welfare, Office of Education. Washington: U. S. Government Printing Office, 1963.

REPORT ON A CONFERENCE ON THE MEANING AND ROLE OF CULTURE IN FOREIGN LANGUAGE TEACHING, held March 10-11, 1961 at the Publications Department, Georgetown University, Washington.

Scherer, George A. C. "A System for Teaching Modern Foreign Language Reading." TEACHER'S NOTEBOOK IN MODERN FOREIGN LANGUAGES, Spring 1964. New York: Harcourt, Brace & World, 1964.

THE TEACHING OF MODERN LANGUAGES IN SECONDARY SCHOOLS. U. S. Department of Health, Education, and Welfare, Office of Education, Washington, 1964.

SOME CULTURAL BACKGROUND BOOKS

Most of the following books are available at the Cleveland Public Library.

Aguilera, Emiliano. PANORAMA DE LA PINTURA ESPANOLA. Barcelona: Ediciones Hymsa, 1956.

Butland, Gilbert J. LATIN AMERICA A REGIONAL GEOGRAPHY. Great Britain: Longmans, 1960.

Cela, Camilo Jose. (Trans. Lopez-Morillas, Frances). JOURNEY TO THE ALCARRIA. Milwaukee: University of Wisconsin Press, 1964. Travels on foot through the Spanish countryside.

del Corral, Luis. MAJORCA. New York: W. W. Norton and Company, Inc., 1963.

Ferrari, Enrique. BREVE HISTORIA DE LA PINTURA ESPANOLA. Madrid: Editorial Tecnos, S. A., 1953.

Gili Gaya, Samuel. INICIACION EN LA HISTORIA LITERARIA ESPANOLA. Barcelona: Publicaciones y Ediciones Spes, S. A., 1955. Importer: New York: Stechert, Hafner. This tiny book offers an excellent summary of Spanish literature. Good for quick and easy reference. Paperback.

LaPesa, Rafael. HISTORIA DE LA LENGUA ESPANOLA. Madrid: Escelicer, S. A., 1959.

Parker, Franklin D. THE CENTRAL AMERICAN REPUBLICS. New York: Oxford University Press, 1964.

Rodriguez-Castellano, Juan. INTRODUCCION A LA HISTORIA DE ESPANA. New York: Oxford University Press, 1956.

Schurz, William Lytle. LATIN AMERICA. New York: E. P. Dutton and Company, Inc., 1963.

LOS MONUMENTOS CARDINALES DE ESPANA. This is a series of 20 excellent books, the first of which was published in 1947. Each book treats of some specific monument of Spain, e.g., EL ESCORIAL by Nuno, J. A.Gaya and LA CATEDRAL DE TOLEDO by Ricart, J. Gudiol. The books are published in Madrid by Editorial Plus-Ultra.

JOURNALS, MAGAZINES, NEWSLETTERS

THE CARDINAL. 751 Northwest Blvd., Columbus, Ohio 43212.

FOREIGN LANGUAGE FORUM. Holt, Rinehart and Winston.

FOREIGN LANGUAGE NEWSLETTER. Chilton-Didier, 525 Locust St., Philadelphia, Pa.

HISPANIA. The American Association of Teachers of Spanish and Portuguese. Eugene Saviano, Secretary-Treasurer. Wichita State University, Wichita, Kansas 67208.

IDIOMA. International Modern Language Review. Annual rate $9.80. Published every two months. Articles in Eng., Fr., Ger., Ital., Russ., and Sp. Subscribe to: Max Hueber Verlag, 8 Munchen 13 West Germany, Amalienstrasse 77/99.

THE LINGUISTIC REPORTER. Newsletter for the Center for Applied Linguistics, 1755 Massachusetts Avenue, N.W., Washington, D.C., 20036.

THE MODERN LANGUAGE JOURNAL. National Federation of Modern Language Teachers Associations, Inc. Wallace G. Klein, Business Manager, 13149 Cannes Drive, St. Louis, Mo. 63141.

PMLA. The Modern Language Association of America. George L. Anderson, Treasurer, 4 Washington Place, New York 10003. Five issues yearly. $15.00 for regular members; $20.00 for libraries.

TEACHER'S NOTEBOOK IN MODERN FOREIGN LANGUAGE. Harcourt, Brace and World, Inc.

FILMS

Films available from Kent State University

THE NATURE OF LANGUAGE AND HOW IT IS LEARNED. No. 1 in series of 5, C1858; 31 minutes; $5.25. Explains the nature of language and how it is learned. Establishes the validity of the "oral approach."

THE SOUNDS OF LANGUAGE. No. 2; C1859; 31 minutes; $5.25. Shows that all sounds of a language are organized into a specific system. Explains the importance of all the parts of the system (intonation, et.).

THE ORGANIZATION OF LANGUAGE. No. 3; C1860; 31 minutes; $5.25. Designed to instruct teachers in applying the principles of linguistic science to the teaching of a second language.

WORDS AND THEIR MEANINGS. No. 4; C1861; 32 minutes; $5.25. Shows that the words of one language do not cover the same meanings as the words of another.

MODERN TECHNIQUES IN LANGUAGE TEACHING. No. 5; C1862: 32 minutes; $5.25. Reinforces and expands the techniques of language explained and illustrated in 1, 2, 3, and 4.

Films Available from Other Sources

LANGUAGE TEACHING IN CONTEXT. 25 minutes; color; $7.00. A-V Production Center, Wayne State University, Detroit, Michigan, 48202.

TO SPEAK WITH FRIENDS. 28 minutes. On loan from most state superintendents of public instruction. The film may be purchased at Du Art Film Laboratories, Inc., 245 West 55th St., New York, N.Y. 10019.

THE TWO O'CLOCK CLASS. 22 minutes. Holt, Rinehart, Winston. Free on loan. A documentary film of a language lesson based on Units 16 and 17 of ENTENDER Y HABLAR.

AUDIO-VISUAL TECHNIQUES FOR TEACHING FOREIGN LANGUAGES. 30 minutes. Set of two films in each of four languages, Fr., Ger., Russ., Sp. 1962. Rental at $8.00 per set. Write to: Audio-Visual Center, University of Indiana, Bloomington, Inc., 47404.

Chapter VII

Multi-Media

There is now a wide variety of audio-visual aids available for use in the school or college, so that it is no longer a question of looking for devices, but rather of being guided in making a wise selection.

The audio-visual devices available for the foreign language teacher may be grouped as follows:

A. VISUAL MEDIA
   1. Flat materials: pictures, the blackboard, flash cards, charts, maps, flannel board, bulletin board
   2. Three-dimensional: puppets, dolls, models
   3. Projected Materials: slides, film strips, motion pictures, television

B. AUDITORY MEDIA
   1. Tape recorder and tapes
   2. Record player and discs
   3. Radio
   4. Motion pictures with sound

   5. Television
   6. The Language Lab

C. PROGRAMED LEARNING

A. VISUAL MEDIA

Any visual method in language teaching is bound to be misleading, unless we realize that visual stimuli bear no necessary relation to language. They can be attached to almost any language and to many structures of the same language. A scientific approach to language teaching is almost forced to depend primarily on the structure of the language. Visual aids must *remain aids*.

1. *Flat Materials*

   a. Pictures

   We sometimes erroneously assume that pictures have the same meaning everywhere in the world. This is false. Pictures are culture-bound in at least two ways: (1) the objects and people in the pictures have different functions and connotations in different cultures. (2) Experience in understanding pictures varies from culture to culture. The convention by which a balloon above the picture of a person can mean speech, a dream, or a thought, is a cultural convention.

Pictures can be used effectively to teach language and cultural content. They have often been used to elicit conversation on various topics. This use of pictures without control of the grammatical structures to be taught, may be considered *vocabulary rehearsing.* More productive is the use of pictures to practice the *language structures* systematically. In this approach the sentence patterns are selected beforehand. A model is given or elicited, and then series of pictures provide substitution elements that the student incorporates in the sentence-pattern he is practicing.

Pictures can be used to provide systematic *cultural experience* necessary for a full understanding and use of the language. Again, the use of pictures will differ according to whether it is *topic-centered or structure-centered.*

Selection of pictures and the order of presentation can best be made on the basis of the *second* culture, and the ways in which it is different from the first. Merely to show pictures of a child's birthday party in the United States to small children in India will not constitute a meaningful experience for them.

b. *The Blackboard*

The blackboard has been rightly termed the most versatile visual aid. Its use should be deliberately planned, leaving informal recourse to the blackboard only for unexpected problems encountered during the teaching of the lesson.

Begin with *a clean slate.* If the material on the board has no relation to the lesson, the associations thus established will interfere with the desired learning.

Write an *attention pointer* when new material is taught. This is not a full explanation, but merely a hint as to where to look for the crucial point in the lesson or exercise. A *brief outline* of the lesson can profitably be written on a corner of the board to guide the students in listening.

Secondary teachers and even college teachers or lecturers could improve lessons by using *colored chalk* effectively. Excellent use of the blackboard can be made for *memorization of a text.* The material is written on the board before class time, is read through by the teacher and students and repeated until the students read smoothly. The teacher then erases some of the nouns and leads the class in reading everything, including the erased words. Additional readings follow, with more and more material erased, until the class repeats the text, looking at the blackboard where the text appeared previously.

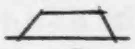
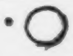
c. *Flash Cards*

Properly designed and used, flash cards can be very helpful in teaching and studying a language, whether it be vocabulary study or pronunciation practice and the symbols of a phonetic alphabet, or structural forms.

d. *Charts and Maps*

Wall charts of many types and maps have great advantages for oral practice. They keep the attention of the whole class on the same stimulus, and they can be used repeatedly in full daylight, while other aids require electric connections, darkening of rooms, special equipment, etc. Two types of charts are particularly effective for language teaching: mimicry-memorization conversation charts, and pattern-practice charts. *Mimicry-memorization charts* are very effective in the first step of learning a second language. A dialogue containing key examples is memorized. This dialogue can be illustrated by a single picture on a wall chart or by a series of pictures. The dialogue is recalled by looking at the chart and successively concentrating on the point of each next sentence. Placing numbers on the chart to indicate the sequence of the points eliciting sentences is a further mnemonic device.

The *pattern-practice chart* provides substitutions with a given structure pattern in order to practice the same pattern with a variety of elements. A series of line drawings of some twelve figures which show the permanence of word-to-picture associations can be a pattern-practice chart, e.g.:

Teacher -	It's a train.	*Student* -	It's a train.
	It's a ship. 		It's a ship.
	It's an orange. 		It's an orange.

The same chart can be used to practice the *question-pattern*, e.g.:

Teacher -	Is it a train?	*Student* -	Yes, it is.
	Is it a ship? (Pointing to the wrong picture)		No, it isn't It's a train.

More complex patterns and sequences of patterns can be practiced speedily with the same chart, e.g.:

Teacher - He didn't want the orange; he wanted the watch.
Student - He didn't want the orange; he wanted the watch.

Later, the student gives the statements as the teacher points to the pictures.

e. The Flannel Board

The flannel board consists of a piece of flannel stretched over a piece of heavy cardboard or plywood. Any picture, clipping, or light flat object will adhere to the surface with a slight pressure of the hand. With a little ingenuity complete diagrams or scenes can be built up, since any lightweight material will stick to the Board. Vocabulary can be taught by placing cutouts representing animals, articles of clothing, furniture, transportation, etc., on the flannel board.

f. The Bulletin Board

If carefully planned and skillfully managed, the bulletin board becomes a wonderful device for *motivation,* for *teaching,* and for *maintaining interest.* It should not consist of a disconnected jumble of pictures, clippings, and news items, but should be related to the classwork. Primarily, many of the items will be in the foreign language. However, news items in English treating important current events also will be included. The endeavor should be to present what is significant, timely, and interesting. The clippings and pictures may be contributed by various members of the class. Students may alternate in taking care of the bulletin board, or a committee may be assigned for the entire term.

If one theme is being treated, e.g., "Christmas in France," "Holy Week in Spain," "The October Festival in Munich," or "The Saturnalia," a neatly lettered caption should be placed at the top. For special events and anniversaries of great men the idea of *a single theme* is especially desirable.

2. *Three-dimensional Objects:* puppets, dolls, models

These ordinarily are made by the students at home or in the art lab. They may also be purchased as souvenirs. Class time is needed for teaching the language.

3. *Projected Materials*

a. Slides and Slide Projectors

Slides are relatively easy to make with one's own camera or are readily obtainable commercially on subjects and places of general interest. They can show cultural subjects in full color and provide the stimulus for controlled speaking practice or free conversation.

The light power of the bulb in a slide projector is an important consideration, especially if the room cannot be darkened completely, or if semi-darkness is preferred to permit the students to take notes. Standard acceptable power is 500 to 750 watts.

b. *Film Strips*

Film strips can be very useful, whether used alone for informal conversation with the aid of the teacher, or when coupled with a tape recording or a record. For teaching literature and culture they are very effective.

c. *Opaque Projector*

The chief advantage of the opaque projector is that any material can be shown as it is: a photograph, a chart, a paragraph, the page of a book. All that is needed is to place the object to be shown on the tray of the projector, and it will be reflected on the screen. Shortcomings of the opaque projector are the need for considerable darkening of the room, which is sometimes difficult to achieve in the classroom; the awkwardness of changing from one exhibit to the next; and the noise of the cooling system.

d. *Overhead Projector*

There are several advantages of the overhead projector: (1) The teacher can write on the plastic film while he faces the class. (2) This kind of projector permits a larger image than can be written on the board. (3) Since the drawings and writing on the plastic sheets or roll can be prepared in advance to be projected at the desired time, considerable flexibility and power can be achieved. (4) No darkening of the room is required.

e. *Motion Pictures*

A number of motion pictures for the *teaching of foreign languages* and of *English as a foreign language* have been produced. Yet, these reels are merely supplements to a course, but whole series covering an entire course are rare, and even when available are not widely purchased. Perhaps this is because motion pictures date rapidly, and methods and props soon look out of fashion, and in fact are.

Motion pictures depicting the *culture and people* as well as the language can be used to great advantage *for enrichment,* since they bring to the classroom a realism that cannot be attained otherwise. The selection of appropriate films and their availability are matters that take time on the part of the teacher or department head, but it is time well spent.

f. Television

There is a case *for* as well as *against* foreign language teaching via television. A survey sponsored by the U. S. Office of Education and the Modern Language Association of America led to the following conclusion:

A single, skillful, inspired teacher on a city-wide or nation-wide network cannot and will not be able to do the work of several hundred, or one hundred teachers--or of one classroom teacher. Such a television teacher can, however, do *a significant part* of the work of several hundred teachers.

Television is not the answer to the shortage of language teachers, but insofar as TV teaching of foreign languages is done by skillful, inspired teachers, backed by sound advice from linguists and producers, and by a sound program in the schools, television can be *a major part* of the solution to this problem.[1]

B. AUDITORY MEDIA

1. *The Tape Recorder*

The tape recorder is a valuable adjunct to the oral activities of the foreign language lesson. If the school has no regular language lab, a tape recorder should be available to the language teacher and ready for use during the entire class period.

Some of the specific values of the tape recorder are that: (1) It extends the repetitive force of the teacher's voice beyond his own physical limitations. (2) Voices other than that of the teacher can be brought into the classroom. (3) The tape provides permanent reference for sounds in the language. It makes listening available to the student at times other than when the teacher is present and is speaking. Listening to the tape recorder in a language class requires strict attention on the part of the student. He must listen to remember, to recognize later, and to be able to reproduce. It is, therefore, important to associate some type of activity with each situation requiring the student to listen. As he listens, he may be required to (1) repeat the identical material he hears, (2) read silently as he hears the material read, (3) provide answers in writing to questions asked, (4) provide answers orally to questions asked, (5) look at a picture which the tape described, and identify objects on the picture. The tape recorder is an excellent device for testing the *listening* skill of the student.

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[1] *Reports of Surveys and Studies in the Teaching of Modern Foreign Languages*, New York: Modern Language Association of America, '59-'61, p. 207.

2. *The Record Player*

Like the tape recorder, the record player can be used effectively in the language class, especially for songs and literary selections in the foreign language. Some valuable sets of film strips accompanied by records or tapes are available for the foreign language classes.

3. *The Radio*

Radio programs devised *for teaching foreign languages* must be graded, and must be based on the vocabulary and the idioms which the pupil is learning. The radio program also lends itself to *imaginary visits to the foreign country*. In addition to dialogue, authentic music and dance rhythms can be introduced.

In larger metropolitan areas where there are daily radio broadcasts in various foreign languages, it is possible to use some of these in the classroom or assign them for listening at home.

Far more satisfactory are the educational programs sponsored by commercial concerns or specifically set up by boards of education which provide daily broadcasts in a variety of subjects. Among these is the C.C.E.R., Cleveland Catholic Educational Radio, a station set up by the Diocese of Cleveland. By tapping the resources of educators throughout the entire diocese, it can bring to the Catholic students the "cream of the crop" and thus advance educational potential. At present, C.C.E.R. includes in its language program the following: (1) Elementary Latin, a complete series of beginning Latin for fourth grade pupils, every Monday and Wednesday, and a continuation course for fifth grade pupils every Tuesday and Thursday, conducted by Father Henry Gardocki, S.J.; (2) High School Latin, 33 lessons including the teaching of syntax and of classical selections from a variety of authors, under the direction of Father Bode of Borromeo Seminary; (3) French dialogues, 75 lessons, 15 minutes each. Spanish may be added in the near future.

The *aim* of most radio language programs is to cover the two main phases of language teaching: (1) the cultural, on the basis of vicarious life experience in the foreign country; and (2) hearing and speaking the foreign language.

4. and 5. NOTE: Motion Pictures and Television have been treated under A 3, e. and f.

6. *The Language Lab*

The advantage of the machine over the living person for purposes of sustained repetition is obvious: the machine can repeat in identical fashion what was said before, and it can do so without fatigue or irritation. The machine can also record the student's response, which he may judge more critically when replayed than he can as he hears himself speak. He can also compare his response with the original, often perceiving what was not clear to him while he listened and replied.

Language labs can be simple and inexpensive or elaborate. Regardless of the investment, the return depends essentially on the integration of work in the classroom with activity in the lab. At best, lab work can be only peripheral to authentic talk. Its virtue is to provide the repetitions for overlearning that are absolutely essential to the student but tedious and taxing to the teacher. The statement that the language lab will take all the drudgery out of language teaching is a gross exaggeration. Drudgery can never be completely taken out of teaching, because teaching will always involve working with those who know less than the teacher. A teacher who feels strongly that drill is a boring chore should seriously consider whether he should remain in the profession.

When a proposal to install a language lab is under consideration, those who must make the decisions have a problem that involves not only the usual matters of budget, salary, and purchase that accompany all such expenditures, but also the following topics that concern language learning in particular:

Equipment
Installation
Upkeep and repairs
Schedule
Supervision
Length of lab period
Language learning materials
Lab program
What the student hears
Length of tapes
Voicing and timing of tapes
Written exercises to accompany tapes
Culture in the lab
Literature in the lab
Tests in the lab

In the lab, no matter how expensive the equipment, there can be good materials, bad materials, and impossible materials. A forty-five minute commentary on the subjunctive in Spanish or Latin without a single example, and therefore without practice by students, is bad teaching, whether in a classroom or in a modern lab. Materials for the lab must be prepared with as much, if not more care than any other materials for teaching. They must be *clear, graded, purposeful,* and *based on linguistic facts and psychological laws of learning.* Merely recording something for use in the lab does not make it a good exercise. It must be a good exercise to begin with.

How to Prepare Lab Materials

1. Identify the problem that needs lab practice.
2. Choose the type of drill best suited for the purpose.
3. Prepare the tape script.
4. Make the recording.
5. Check the recording.
6. Evaluate the exercise in actual use with the class.

C. PROGRAMED LEARNING

Many of the features of programed learning are not exclusive with it, since they can also be observed in good materials not arranged as a program. The following *combination of features* sets programed material apart from other teaching aids. The only feature that is strictly peculiar to programed learning is the last in the following series of five: (1) The materials are graded into small easy steps. (2) The program requires the student to be active by responding to every new item. (3) The program is to be used by each student individually. (4) Program learning provides for immediate reinforcement by supplying the correct answer after each response. (5) The most distinctive feature of programed learning is the merging of teaching and testing into one single process. Most items teach and test. They may test something presumably learned through previous items, or something inferable by analogy, logic, or linguistic patterning.

Chapter VIII
Evaluation

A. CRITERIA FOR THE EVALUATION OF TESTING PROCEDURES

The teacher should construct tests designed for the particular skills being emphasized. During the pre-reading phase tests should measure listening comprehension and speaking skill. Reading and writing tests are added as these skills are developed.

1. Listening comprehension tests may be of several kinds:

    a. *True-False*
    The teacher reads a series of statements. The student may write True or False, Yes or No, or he may mark the response on a prepared answer sheet.

    b. *Action-Response*
    The teacher gives a command or direction; the student performs the action.

    c. *Multiple choice completion*
    The teacher reads an incomplete statement and then gives three or four possible completions. The student writes or marks the number or letter of the correct completion.
    After reading has begun, the completions may be written on the prepared answer sheet.

    d. *Rejoinder*
    The teacher reads a statement and three or four possible rejoinders. The student writes or marks the letter or number of the correct rejoinder.
    After reading has begun, the rejoinders may be written on the prepared answer sheet.

2. Speaking may be tested by the following:

    a. *Repetition or echo*
    The student repeats what the teacher or the voice on the tape has said.
    A variation of this consists in having the student repeat sentences which are progressively lengthened.

    b. *Personal question-answer*
    This may be varied by the use of taped questions.

    c. *Completion*
    The teacher gives the student a partial sentence; the student completes the sentence.

d. *Rejoinder*
The teacher makes a statement to which the student gives a suitable rejoinder.

e. *Directed speech or directed dialog*
The teacher gives a command or direction to say or ask something; the student formulates the proper statement or question.

f. *Picture reaction*
The teacher shows the student a picture. The student gives information such as the identity of the person(s), a description of the person(s), color, size or location of objects, or action of the person(s), according to the expected competence.

g. *Oral reading*
After reading has been introduced, the student may be tested for pronunciation and intonation by having him read a selection which he has practiced; the material should be that which he has already memorized.

h. *Situations*
The teacher outlines a situation. The student expresses the proper reaction.

3. Reading tests may be of various types:

a. *Completion*
A part of a sentence is given on the test and the student must select the phrase or clause which completes it.

b. *Rejoinder*
After a given statement there are several possible rejoinders; the student must select the appropriate one.

c. *Answering questions in complete sentences*

d. *Summarizing a passage*

e. *True-False statements about a passage*

4. To test writing several procedures may be used:

a. *Dictation*

b. *Structure drills*
A model sentence and the cues are given; the student writes the complete drill.

c. *Variations on a model*
Students change sentences
1) from affirmative to negative, or vice versa
2) from singular to plural, or vice versa
3) from one tense to another
4) from dialog to narrative style

d. *Integration*
The student is asked to combine two utterances; for example,
1) by using a relative pronoun
2) by using such expressions as "Il faut que"

e. *Multiple choice completion*

f. *Controlled sentence writing*
The student is given a series of words; using these words in the same order, he writes a sentence.

g. *Controlled paragraph writing*
The student is given a series of words or expressions. Using these in any order he wishes, he writes a paragraph.

5. Good testing procedure requires that the tests cover those patterns and units in the target language which are different from those of the native language. In testing listening comprehension and speech the items should involve contrasts requiring careful distinction. An example given by Dr. Lado[1] cites two English sentences:

The man is watching the dog.
The man is washing the dog.

To test aural comprehension the examiner shows pictures representing each of these actions, and says one of the sentences. The examinee must identify the picture showing the action described by the sentence given. In another test of listening comprehension the examiner could say both the sentences and then repeat one. The student tells or writes the numbers of the two which sound alike.[2] In a simpler variation of this test only the key words need be said.

6. Intonation may be tested by writing numbers above the syllables of a sentence. The student is asked to write or mark the number of the syllable which receives the greatest stress.[3]

7. In testing spelling students may be asked to supply the missing letters of a difficult word rather than to write the entire word. The incomplete word may be part of a sentence.[4] This method of testing spelling is a timesaver.

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[1] Robert C. Lado. Language Teaching. New York: McGraw-Hill, Inc., 1964, p. 165.

[2] Ibid., pp. 165-166. [3] Ibid., p. 167 [4] Ibid., pp. 168-169

8. Vocabulary may be tested by means of multiple choice items in which the choices are very closely related. Dr. Lado gives an English example:[1]

To cook meat by dry heat is to ____________ it.
(a) boil (b) roast (c) fry (d) broil (e) bake

with roast as the correct response.

9. Constructing tests demands careful attention to the linguistic elements so that the test really measures knowledge of the target language and does not just ask the student to identify or distinguish items which differ greatly in sound or structure. Tests should be so constructed that the students do not have incorrect forms presented to them. These points should also be kept in mind when selecting commercially prepared tests.

B. CRITERIA FOR THE EVALUATION OF BASIC TEXTS[2]
(E=Excellent A=Acceptable U=Unacceptable)

1. Development of the Four Language Skills

E: Listening comprehension and speaking represent the major concern at the beginning and throughout the period covered by a basic text, followed by the teaching of reading and writing, which occupy no more than one third of the total teaching time.

A: The text recognizes the importance of introducing all four skills and generally observes the accepted relative emphases.

U: The text is not written in accordance with the principles above.

2. Scope:

EA: a. The text reflects one dominant objective, language competence, to which are eventually added two others, cultural insight and literary acquaintance. b. It is designed to familiarize the student with high-frequency structural patterns in the three systems of sound, order, and form (phonology, syntax, and morphology).

U: a. The emphasis on cultural insight or literary acquaintance is so great as to be detrimental to the development of language competence. b. The text does not distinguish between structures and usages that are important because frequently used and those that only a full description of the language would include, their importance being relatively minor. It places a principal effort upon the learning of irregular and exceptional forms.

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[1] Ibid., p. 168.

[2] Criteria used by the Educational Research Council of Greater Cleveland in their SEQUENTIAL PROGRAMS IN FOREIGN LANGUAGE FOR A RESTRUCTURED CURRICULUM, March, 1966, pp. 29-32.

3. Organization for School Schedules

EA: The material is organized to fit into the schedule.

U: The material is not so organized.

4. Presentation of Material

EA: a. The material of the first weeks or months of the course (depending on the age level) is designed for a period of oral presentation by the teacher, with or without the help of recorded material. In this first stage of delayed use of written language, the student has little or no need to refer to the printed word. b. The text presents new learnings in the FL in dialogue form or in the form of narrative or model sentences usable in conversation. C. Structure is learned by use rather than by analysis. d. Exercises enable the student to adapt new learnings to his own conversation without reference to English

U: a. The text does not provide for an initial audio-lingual period or for the oral introduction of new material and the beginner is obliged to refer to the printed word in order to carry on his class work. b. The text is based on an inventory of the parts of speech or it presents sentences in the FL that "translate" English sentences literally but are not authentic in the foreign culture. c. It assumes that the analysis of structure must precede the learning and use of that structure. d. No provision is made for the student's gradual and guided progress from mimicry and memorization to free use of the FL in conversation.

5. Psychology of Learning

EA: It presents language models and exercises that, in their selection and preparation, sequence, apparatus, and appearance on the printed page, reflect concern for the basic principles of the psychology of learning: a. The text is based on the development of skills (habit formation) rather than the solving of problems. b. It provides models to be imitated for both spoken and written language. c. It observes the principle of small increment in which problems are isolated and drilled one at a time, making the chance of error negligible, before two or more related but contrasting structures are drilled in a single exercise. d. It provides for repetition and reintroduction of material previously learned. (Repetition is the mainstay in overlearning and habit formation)

U: The text shows little or no awareness of these basic principles of the psychology of learning.

6. Exercises

E: There are copious and varied drills dealing with language elements that have occurred in the utterances presented in dialogue, narrative, or sentence form. It includes no exercises in which the FL is to be translated into English.

A: It contains much drill material and there are no exercises in translation from English into the FL of sentences not previously learned by the student.

7. Reading Material (if present)

EA: Any reading materials foster the cultural or literary objectives or both. a. Cultural information should be factual, authentic, representative, important, and of interest to the learner. b. Other reading selections should be chosen for their quality as examples of literature, for the appropriateness of their length, their interest to the learner, and their adaptability to his competence in the new language.

U: The reading material given has no cultural or literary merit, or it is faulty in information or in language, or it is inappropriate to the learner because of its length, content, or linguistic difficulty.

8. Word Study

E: The text promotes the learning of vocabulary by observation and use of words in context and not in lexical lists. (The learning of vocabulary is minimized while the learning of structure is maximized during the period in which a basic text is appropriate.)

A: Only a few vocabulary items are added which are not necessary to the drilling of structures.

U: Many unnecessary vocabulary words must be memorized, to the detriment of the learning of structures.

9. Structure Analysis

EA: a. The explanations are in English. b. In the latter part of the text, the structures that have been gradually learned are drawn together in a clear and systematic way for ready reference.

U: a. The text attempts to explain structures in the FL. b. It presents structure summaries before examples have been learned through use.

10. Lesson and End-Vocabulary

EA: Appropriate lists of the foreign phrases, idioms, and words with or without English equivalents, appear at the ends of sections, or in a complete list at the end of the book, or both.

U: The lexical aids offered are inadequate or the glossary is inserted in the running text or in other ways that hinder learning.

11. Use of English

EA: English is used for directions, comments, explanations, and for establishing the meaning of what is to be learned. It is occasionally used as an aid in distinguishing between forms in the FL that are otherwise not easily learned.

U: The text presents the learnings in the FL as a series of translations from English, rather than as selections from a language code that is entirely independent of English. It presents dubious and faulty English designed to "lead" the learner into the patterns of the FL.

12. Instructions for the Teacher

E: There is a separate manual containing instructions for the teacher concerning: a. preparatory explanation and ground rules for the class b. presentation of the material to the class c. techniques for overlearning the basic materials (dialogue or narrative) d. techniques for drilling sound patterns, structure, and vocabulary e. techniques for checking in class the outside work f. techniques and suggested plans providing for the frequent re-entry into class work of previously learned items g. techniques of audio-lingual review and testing h. instructions for procedure with a particular unit whenever the material demands it.

A: No compromise is acceptable for a, b, c, or d.

U: Instructions for the teacher do not meet the standard for A or are not applicable as given.

13. Layout

EA: a. The type size and arrangement reflect the relationships between language models, drills, and explanations and their relative importance to the learner. b. dialogues, narratives, and reading material in the FL can be read without English being visible.

U: a. The layout does not reflect these relationships or it is confusing to the learner. b. it is printed so as to encourage constant reference to English.

Chapter IX
Directory

DIRECTORY

ADLERS. Adler's Foreign Books, Inc., 49 West 47th St., New York 10036.

ALLYN. Allyn & Bacon, Inc., 310 West Polk St., Chicago, Illinois 60607.

AMERICAN INSTITUTE. American Institute of Visual Instruction, 222 Central Park, South New York 10019.

AMERICAN LIBRARY. American Library Color Slide Co., Inc., 305 East 45th St., New York 10017 (Slide Rental Library).

AMSCO. Amsco School Publications, Inc., Box 351, New York 10003.

APPLETON. Appleton-Century-Crofts, Inc., 35 West 32nd St., New York 10001.

ART EDUCATION. Art Education, Inc., 6 East 34th Street, New York 10001.

AUDIO LINGUAL. Audio Lingual Educational Press, 23 Greenwich Road, Box 524, Smithtown, L.I., New York 11787.

AZTEK. Aztek Films, 410 S. Michigan Ave., Chicago, Illinois 60607.

BAILEY. Bailey Films, Inc., 6509 DeLongpre Ave., Hollywood, California 91628.

BANKS. Banks-Upshaw & Co., 707 Browder St., Dallas, Texas 75221.

BARNES. A. S. Barnes & Co., 8 East 36th St., New York 10016.

BARRONS. Barron's Educational Series, Inc., 113 Crossways Park Dr., Woodbury, New York 11797.

BELL. Bell and Howell Co., 1801 Larchmont Ave., Chicago, Illinois 60607 (Films).

BEL-MORT. Bel-Mort Films, 619 ICO Building, 520 S. W. 6th Ave., Portland, Oregon 97204.

BOBBS. The Bobbs-Merrill Company, Inc., 4300 West 62nd St., Indianapolis, Indiana 46206.

BOOKS. Books of the World, Roxbury Building, Sweet Springs, Missouri 65351.

BRANDON. Brandon Films, Inc., Dept. G, 200 West 57th St., New York 10019.

BRUCE. Bruce Publishing Co., 20 N. Wacker Dr., Chicago, Illinois 60606.

CALIFORNIA TESTS. California Test Bureau, 206 Bridge St., New Cumberland, Pennsylvania 17070.

CAMBRIDGE. Cambridge Book Co., Inc., Cambridge Bldg., Bronxville, New York 10708.

CATHOLIC UNIVERSITY. Catholic University of America Press, 620 Michigan Ave., N.E., Washington, D. C. 20017.

CHURCH SCHOOL. Church School Pictures, 1118 Walnut, Cleveland, Ohio 44114.

CHILDRENS. Children's Music Center, Inc., 5373 W. Pico Blvd., Los Angeles, California 90019.

CHILTON. Chilton Books, 525 Locust St., Philadelphia, Pennsylvania 19106.

CLEVELAND MUSEUM. Cleveland Museum of Art, 11150 East Blvd., Cleveland, Ohio 44106 421-7340.

CLEVELAND PUBLIC LIBRARY. Cleveland Public Library, 325 Superior, Ave., Cleveland, Ohio 44113 241-1020.

COLLEGE. College Entrance Book Company, Inc., 104 Fifth Ave., New York 10019.

COLUMBIA. Columbia Records, Educational Dept., 799 Seventh Ave., New York 10019.

COLUMBIA UNIVERSITY. Columbia University Films, 413 West 117th St., New York 10001

COLUMBIA UNIVERSITY. Columbia University Press, Journalism Bldg., 2960 Broadway, New York 10027.

CONTINENTAL. Continental Book Co., 15 Park Row, New York 10038.

CORONET. Coronet Films, Coronet Bldg., 65 East South Water St., Chicago, Illinois 60601.

CROSS WORLD. Cross World Books and Period, 333 Wacker Dr., Chicago, Illinois 60606.

CROWELL. Thomas Y. Crowell Co., 201 Park Ave., S., New York 10003.

CURRICULUM. Curriculum Materials Center, Language Dept., 5128 Venice Blvd., Los Angeles, California 90019.

CUYAHOGA. Cuyahoga County Public Library, 1150 West Third St., Cleveland, Ohio 44113 241-6413.

DECCA. DECCA. Decca Records, Inc., 445 Park Ave., New York 10022.

DELL. Dell Publishing Co., Inc., 750 Third Ave., New York 10017.

DENOYER. Denoyer-Geppert, 5235 Ravenswood Ave., Chicago Illinois 60607

DODD. Dodd, Mead, & Co., Inc., 432 Park Ave., S., New York 10016.

DOUBLEDAY. Doubleday & Co., Inc., 277 Park Ave., New York 10017.

DOVER. Dover Publishing Co., 180 Varick St., New York 10014.

DU ART. Du Art Film Laboratories, Inc., 245 West 55th St., New York 10019.

DUTTON. E. P. Dutton & Co., 201 Park Ave., S., New York 10003.

EAV. Educational Audio-Visual Inc., Pleasantville, New York 10570.

EDUCATIONAL. Educational Filmstrips, Box 289, Huntsville, Texas 77340.

EDUCATIONAL. Educational Materials Division, EMC Corp., 180 East 6th St., St. Paul, Minnesota 55101

EDUCATIONAL. Educational Record Sales, 157 Chambers St., New York 10007.

EDUCATIONAL SERVICES. Educational Services, 1730 Eye St., N.W., Washington, D.C. 20006.

EDUCATIONAL. Educational Testing Services, Cooperative Test Division, Princeton, New Jersey, 08540.

EMC. EMC Educational Materials Division, 180 East 6th St., St. Paul, Minnesota.

ENCYCLOPEDIA BRITANNICA. Encyclopaedia Britannica, 1150 Wilmette Ave.,Wilmette, Illinois 60091. Mail Order Sales: 425 N. Michigan Ave., Chicago, Illinois 60611.

EYE GATE. Eye Gate House, Inc., 146-01 Archer Ave., Jamaica, New York 11435

FILM CENTER. Film Center, Inc., 20 East Huron St., Chicago, Illinois 60611

FILM CLASSIC. Film Classic Exchange, 1926 South Vermont Ave., Los Angeles, California 90007.

FILMSTRIP. Filmstrip House, 432 Park Ave., S., New York 10016.

FOLKWAYS. Folkways Records & Service Corp., 121 West 47th St., New York 10036.

FOLLETT. Follett Publishing Co., 1010 West Washington Blvd., Chicago, Illinois 60607.

FOUR CONTINENT. Four Continent Book Corp. 156 5th Ave., New York 10010

FUNK. Funk Wagnalls & Co., 360 Lexington Ave., New York 10017.

GEORGE WASHINGTON UNIVERSITY. George Washington University Bookstore, 2120 H. Street, N. W., Washington, D.C. 20007.

GESSLER. Gessler Publishing Co., 110 East 23rd St., New York 10010.

GINN. Ginn and Company, 205 W. Wacker Drive, Chicago, Illinois 60606.

GOLDSMITH'S. Goldsmith's Music Shop, 401 West 42nd St., New York 10036.

HACHETTE. Hachette, Inc., 301 Madison Ave., New York 10017.

HAMMOND. C. S. Hammond, 88 Lexington Ave., New York 10016.

HARCOURT. Harcourt, Brace & World, Inc., 757 Third Ave., New York 10017

HARLOW. Harlow Publishing Co., 212 E. Gray, Norman, Oklahoma 73102.

HARPER. Harper & Row Publishers, 49 East 33rd St., New York 10016.

HARVARD UNIVERSITY. Harvard University Press, 79 Garden St., Cambridge, Massachusetts 02138.

HEATH. D. C. Heath & Co., 1815 Prairie Ave., Chicago, Illinois 60616.

HOLIDAY. Holiday Magazine, 641 Lexington Ave., New York 10022.

HOLT. Holt, Rinehart, & Winston, Inc., 383 Madison Ave., New York 10017.

HOUGHTON. Houghton Mifflin Co., 2 Park St., Boston, Massachusetts 02107.

HOUSE OF GRANT. The House of Grant, Ltd., 29 Mobile Drive, Toronto, Canada.

INSTITUTE. Institute of Art, Michigan Ave., at Adams St., Chicago, Illinois 60607. (Loan service on prints, pictures, slides, and cards.)

INTERNATIONAL. International Film Bureau, Inc., 332 South Michigan Ave., Chicago, Illinois 60604.

KAY. David M. Kay Co., Inc., 110 West 40th St., New York 10018.

KENT STATE. Kent State University Audio Visual Center, Kent, Ohio 44240.

KROLL. John Martin Kroll, 1508 N. Sheridan Road, Waukegan, Illinois (Teaching Filmstrips).

LIBRARY OF CONGRESS. Library of Congress, Publications Distribution Unit, Office of the Secretary, Washington, D.C. 20025.

LIFE. Life Filmstrips, Time and Life Bldg., Rockefeller Center, New York 10020.

LIPPINCOTT, J. B. Lippincott Co., E. Washington Square, Philadelphia, Pennsylvania 19105.

LISTENING LIBRARY. Listening Library, Inc., 3905 Hidden Bay Road, North St. Paul, Minnesota 55109.

LORRAINE. Lorraine Music Co., P. O. Box 4131, Long Island City, New York 10004.

LOYOLA UNIVERSITY. Loyola University, 3441 N. Ashland Ave., Chicago, Illinois 60613.

MACMILLAN. The Macmillan Co., 60 Fifth Ave., New York 10011.

McGRAW. McGraw-Hill Book Co., Inc., 330 West 42nd St., New York 10036.

MERRILL. Charles Merrill Books, Inc., 1300 Alum Creek Drive, Columbus, Ohio 43216.

MESSNER. Julian Messner, Inc., 8 West 40th St., New York 10018.

MICHIGAN. University of Michigan Press, 615 E. University Ave., Ann Arbor, Michigan 48104.

MILLER. Bruce Miller, Box 369, Riverside, California 92502. (Catalogs of source materials).

MIT. M. I. T. Press, Kendall Square Bldg., Cambridge, Massachusetts 02142.

MODERN. Modern Language Association, 4 Washington Place, New York 10003.

MODERN. Modern Language Aids, 1212 Avenue of Americas, New York 10036.

MORTHOLE. E. L. Morthole, 8855 Lincolnwood Drive, Evanston,Illinois 60203.

NATIONAL. National Tape Library, Inc., 804-10 F. St., N. W., Washington, D. C. 20013.

NATIONAL GEOGRAPHIC. National Geographic Society, School Service Division, 16th and M Streets, N.W., Washington, D.C.

NATIONAL TEXTBOOK. National Textbook Corp., 4761 West Touhy Ave., Lincolnwood, Illinois 60646.

NYSTROM. A. J. Nystrom & Co., 3333 Elston Ave., Chicago, Illinois 60607 (Maps).

ODYSSEY. The Odyssey Press, Inc., 55 Fifth Ave., New York 10003.

OXFORD. Oxford Book Company, 71 Fifth Ave., New York 10003.

OXFORD. Oxford University Press, 16-00 Pollitt Drive, Fair Lawn, New Jersey 07410.

PATHESCOPE. Pathescope Educational Films, Inc., 71 Weyman Ave., New Rochelle, New York 10802.

PENN STATE. Penn State University, University Park, Pennsylvania 16802.

PITMAN. Pitman Publishing Corp., 2 West 45th St., New York 10036.

POCKET BOOKS. Pocket Books, Inc., 630 Fifth Ave., New York 10020.

PRAKKEN. Prakken Publications, Inc., 416 Longshore Drive, Ann Arbor, Michigan 48107.

PRENTICE. Prentice-Hall, Inc., Route 9 W, Englewood Cliffs, New Jersey 07632.

QUILLEN. Nate Quillen Visual Service, Box 52E, R.D. 4, Medina, Ohio 44256.

RADIO CORPORATION. Radio Corporation of America, RCA Victor Record Division, 155 East 24th St., New York 10010.

RAND McNALLY. Rand McNally Co., Box 7600, Chicago, Illinois 60680.

READERS DIGEST. Reader's Digest Services, Inc., Educational Division, Pleasantville, New York 10570.

RECORD BOOK. Record Book & Film Sales, Inc., 165 West 46th St., New York 10036.

REPUBLIC. Republic Book Co., 115 East 53rd St., New York 10022.

ROSENBERG. Mary S. Rosenberg, Inc., 100 West 72nd St., New York 10025.

ST. MARTINS. St. Martin's Inc., 175 Fifth Ave., New York 10010.

SCHOLASTIC MAGAZINES. Scholastic Magazines, 902 Sylvan Ave., Englewood Cliffs, New Jersey 07632.

SCOTT. Scott, Foresman & Co., 433 E. Erie St., Chicago, Illinois 60611.

SCHICK. Rudolph Schick Publishing Co., 661 Massachusetts Ave., Arlington, Massachusetts 02174.

SCHURZ. Carl Schurz Memorial Foundation, 420 Chestnut St., Philadelphia, Pennsylvania 19106.

SCRIBNERS. Charles Scribner's Sons, 597-599 Fifth Ave., New York 10017.

SINGER. L. W.Singer Co., Inc., 249-259 W. Erie Blvd., Syracuse, New York 13202.

SOCIETY. Society for Visual Education, 1345 Diversey Parkway, Chicago, Illinois 60614.

SPOKEN ARTS. Spoken Arts, Inc., 95 Valley Road, New Rochelle, New York.

STECHERT. Stechert-Hafner, 31 East 10th St., New York 10003.

SUPERINTENDENT. Superintendent of Documents, U. S. Government Printing Office, Washington, D. C. 20025.

SYRACUSE UNIVERSITY. Syracuse University Press, Box 87, University Station, Syracuse, New York 13210.

TEACHING AUDIALS. Teaching Audials and Visuals, Inc., 250 West 57th Street, New York 10019.

THRIFT. Thrift Press, 656 Willow St., Chicago, Illinois 60614.

TRANS-WORLD. Trans-World Films, Inc., 332 South Michigan Ave., McCormick Bldg., Chicago, Illinois 60604.

UNITED WORLD. United World Films, Inc., Educational Film Director, 221 Park Ave., S., New York 10003.

UNIVERSITY. University of Chicago Press, 5750 Ellis Ave., Chicago, Illinois 60637.

VANGUARD. Vanguard Recording Society, 154 West 14th St., New York 10011.

VISUAL EDUCATION. Visual Education Association, Inc., 321 Hopeland St., Dayton, Ohio 45408.

WASHINGTON. University of Washington, Seattle, Washington 98105.

WAYNE STATE. Wayne State University, A-V Production Center, Detroit, Michigan 48202.

WESTON. J. Weston Walch, Publishers, Box 1075, Portland, Maine 04101.

WIBLE. Wible Language Institute, 24 South Eighth St., Allentown, Pennsylvania 18105.

WIDE WORLD. Wide World Photos, Inc., 50 Rockefeller Plaza, New York 10020.

WILMAC. Wilmac Recorders, 921 East Green St., Pasadena, California 91102.

WORLD TAPE. World Tape Pals, P. O. Box 9211, Dallas, Texas 75221.

YALE UNIVERSITY. Yale University Press, 149 York St., New Haven, Connecticut 06511.